

BEETHOVEN

Sonata quasi una Fantasia

in Es / in E-flat major

op. 27 no. 1

Sonata quasi una Fantasia

in cis / in C-sharp minor

op. 27 no. 2

für Klavier / for Pianoforte

Urtext

Herausgegeben von / Edited by
Jonathan Del Mar



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INTRODUCTION

DEDICATION AND RECEPTION

Beethoven's two sonatas op.27 were issued in 1802 by the Viennese firm of Giovanni Cappi, with a title-page describing each of them as being "quasi una fantasia". Uniquely for a publication containing more than one work by Beethoven composed at the same time and issued under a single opus number, the pieces had different dedicatees: the first sonata of the pair was inscribed *A Sua Altezza la Signora Principessa Giovanni Liechtenstein nata Langravio Fürstenberg*, while the second – the so-called 'Moonlight' Sonata – bore the name of Contessa Giulietta Guicciardi.

Countess Josephine Sophie zu Fürstenberg-Weitra married Prince Johann Joseph von Liechtenstein in 1792. She may at one time have been Beethoven's piano pupil, and he must have remained in contact with her following the publication of the op.27 sonatas, because in 1801 he entrusted Ferdinand Ries with the task of requesting financial assistance from her at a time when he was in dire straits.

However, much more than a year before the publication of the op.27 sonatas, in 1800, the Countess had already been married to Prince Johann Joseph von Liechtenstein.

Her name is Julie (Catherine) Schindler to have been the daughter of the Countess's father, Count Johann Joseph von Liechtenstein, who died in 1852 by Otto Jahn in 1852. The book never materialized, and his material to the Beethoven biographer Alexander Wheelock Thayer, the composer had given her the manuscript of the Rondo for piano op.51 no.2, but asked her to return it when he found himself in need of a piece to dedicate to Countess Lichnowsky. (The Rondo was issued in September 1802.) In compensation, the Sonata op.27 no.2 was inscribed to Guicciardi.² She was Beethoven's piano pupil around the time the two op.27 sonatas were composed, and in a letter of 16 November 1801 to his physician friend Franz Gerhard Wegeler, the composer revealed that the immense sense of loneliness his encroaching deafness had caused him was alleviated by

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1 Anton Schindler: *Biographie von Ludwig van Beethoven* (Münster, 3rd ed. 1860), pp.97–99.

2 Alexander Wheelock Thayer: *Thayer's Life of Beethoven*, rev. Elliot Forbes (Princeton, 1967), p.291.

"a dear fascinating girl who loves me and whom I love".³ This may have been Guicciardi, who was then a girl of seventeen. However, two years later she married Count Gallenberg and the couple went to live in Italy. They subsequently returned to Vienna, where Gallenberg became one of the administrators of the Kärntnertor-Theater, and was closely involved in the 1822 revival of *Fidelio*.

It was the 19th-century writer Wilhelm von Lenz who confidently asserted that the nickname of 'Moonlight' that became so inextricably associated with the second of Beethoven's op.27 sonatas in the years following his death owed its origin to the poet and critic Ludwig Rellstab. "Rellstab compares this piece to a boat visiting, by moonlight, the cold regions of the Lake of the Four Cantons in Switzerland. The nickname of *Mondscheinsonate* [sic!] which, twenty years ago, made our newspapers in Germany scream, has no other origin."⁴ The exact source of Rellstab's description has not been pinpointed, though there is a specific reference to the sonata as 'moonlight', and to a lake (albeit not specifically Lake Lucerne), in the writer's "Kunstnovelle" *Wieder Eine musikalische Skizze*, of 1823, where during a discussion on the subject of darkness and light in the music of Mozart and Beethoven, the Supreme Court Councillor, who has written extensively on the latter composer, declares:

I would not be worth a false fifth if I were to forget the Adagio from the Fantasy in C sharp minor. The lake rests in the dusky moonlight; the wave pounds the dark bank with a hollow sound; gloomy mountain woods rise up and close the sacred region off from the world; swans glide with whispering ecstasy like ghosts through the waters and an Aeolian harp secretly sounds laments of yearning, lonely love from that ruin.⁵

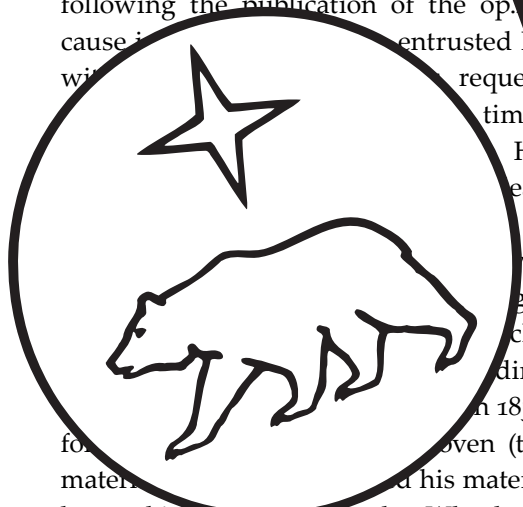
Beethoven's pupil Carl Czerny similarly described the famous Adagio of the Sonata op.27 no.2 as "a night scene, where out of the far distance a plaintive ghostly voice sounds";⁶ and for Lenz, too, the piece was still

3 Emily Anderson: *The Letters of Beethoven* (London, 1961), No.54.

4 Wilhelm von Lenz: *Beethoven et ses trois styles*, vol.1 (St Petersburg, 1852), p.225.

5 *Berliner Allgemeine musikalische Zeitung* No.32 (August 11, 1824), p.274.

6 Carl Czerny: "Anekdoten und Notizen über Beethoven". *Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke*, ed. Paul Badura-Skoda (Vienna, 1963), p.51.



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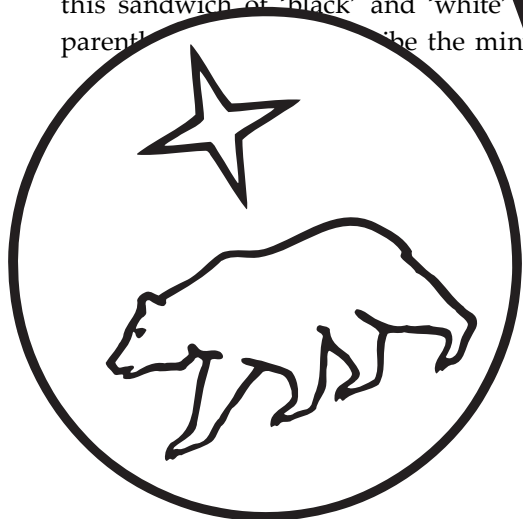
to the point of similarly providing the reprise of its theme with an inner accompaniment in smooth semi-quavers (16th-notes). The piece itself is too substantial to function as no more than a transition between the scherzo and the rondo finale, but at the same time not sufficiently worked out to stand as a slow movement in its own right. In this, it has much in common with the Adagio that prefaces the finale in Beethoven's A major Cello Sonata op.69. The main weight of the work as a whole is, in fact, borne by the finale, whose central episode seizes on the rondo theme's initial falling third, developing it at length (bars 132–154). The same melodic interval dominates the Presto coda, too – though not before the slow movement's theme has made a brief return in its original tempo and, this time, in the sonata's home key.

As he was to do the following year in his 'Tempest' Sonata op.31 no.2, Beethoven maintains the darkness of the minor mode throughout the two outer movements of the Sonata op.27 no.2, while writing the middle movement entirely in the major. It may well have been this sandwich of 'black' and 'white' pieces that apparently inspired the minuet-like central

interlude as "a flower between two abysses".⁹ Its first half features a written-out repeat, obviating the need for the section to be played twice, in which the melody is heard in syncopated form; while the reprise in the second half offers an amalgam of the plain and syncopated versions. It is the latter that gives rise to the trio, which is syncopated throughout.

In common with Beethoven's only other work in the key of C sharp minor, the Quartet op.131, the 'Moonlight' Sonata reserves the presence of a fully developed sonata form for its finale. But while in the string quartet the finale's second subject appears in the traditional relative major (E major), the sonata places both themes of the exposition's second stage (bars 21ff. & 43ff.) in the dominant minor (G sharp minor). The sonata's last movement is, indeed, an unrelentingly dramatic and agitated piece, and one whose coda reaches new heights of turbulence. Not until the 'Appassionata' op.57, of 1804–05, did Beethoven write another finale of comparable force and tragic intensity.

Misha Donat



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⁹ Lenz: *Beethoven et ses trois styles* (see note 4), p.225.

PREFACE

Sources

The autograph manuscript (A) of op.27 no.2 survives almost complete, in the Beethoven-Haus, Bonn; but for op.27 no.1 no authentic manuscripts survive, so that we are reliant to all intents and purposes on a single source:

E First Edition of both sonatas (1802), published by Cappi, Vienna.

For a full account of these sources, see Critical Commentary.

Specific Editorial Problems

Wherever possible, Beethoven's own notation, clefs, spelling of dynamic and tempo markings, notes, ornaments, and layout have been retained. However, in a few obvious cases the notation has been modernized: Beethoven's characteristic *cresc.* marking has been changed to *cresc.* and hairpins to the first note of a bar written as *mf* of Beethoven's usual $\left\langle \text{ } \right\rangle$; and his *ad lib.* marking has been changed to *ad lib.* for the use of *ad lib.* given its modern form ad lib. . Other emendations are distinguished by broken type.

Slurs

Beethoven's convention slurred chords but tied chords need as many slurs as notes in the chord. As one might expect, temporary Beethoven sources are often lax in their application of any such conventions, and where one or more ties are absent in the sources, but are obvious from the context, they are supplied in the present edition according to the modern convention, and editorial notation is deemed unnecessary (e.g. op.27 no.1 III 23, 288 only upper tie in E, though all are there in 298–303; op.27 no.2 II 56/7 RH only upper tie in A,E; III 172–3 only upper tie in A). In Beethoven's piano music the absence of any slurs is quite common; and it would be neither possible nor desirable to continue every slurred pattern editorially. Often it is obvious that the legato style continues (e.g. op.27 no.2 I 5), but sometimes we cannot be so sure (op.27 no.1 I 4, 43 not necessarily legato despite 3, 49/50). It must therefore be clearly declared that the absence of printed slurs by no means always indicates that a detached style was intended or expected.

Slurs to and from Repeated Notes

These occur fairly frequently in Beethoven, and have been retained as they stand in the sources; an obvious example is the LH slur in op.27 no.1 I 78, where clearly it would be detrimental to insist on breaking the slur before the repeated note.

Slurs to and from Grace Notes

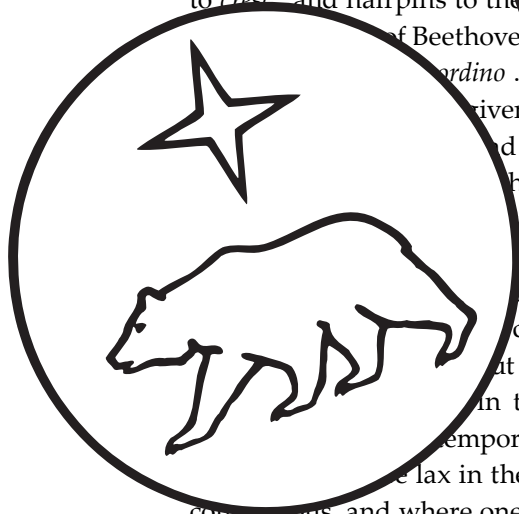
Beethoven generally did not write slurs round grace notes, or between grace notes and main notes. The two contexts in which grace notes would most commonly be encountered are simple *Vorschläge* (e.g. op.27 no.2 I 21 59–60) and *Nachschläge* after trills (op.27 no.1 III 21, op.27 no.2 III 32), and here slurs were in practice invariably assumed, as usual in the case of *Nachschläge* written in the first edition (e.g. op.27 no.1 III 289). However, Beethoven sometimes did write slurs in an effort to avoid ambiguities (e.g. op.27 no.2 I 25), though in doing so here but not there (op.27 no.2 I 25) he of course created new ones. See also notes on op.27 no.1 III 97 and 153 in the Critical Commentary below.

Dynamic

It is an occasional feature of Beethoven's notation that he treated the two hands as separate entities, giving a dynamic marking to one or other, or both. Where Beethoven appears to intend a dynamic to apply to just one hand, we have reproduced this precisely, as is of course crucial in respect of *sf* markings (e.g. op.27 no.1 III 35–6). But it is sometimes harder to justify where the same dynamic is given to both hands at precisely the same point. It may assist clarity, for example in op.27 no.1 III 34 and op.27 no.2 III 2 where the additional *sf* below LH removes any lingering doubt; but where merely a general dynamic such as *pp* happens to be placed in both staves, we can honestly judge that this adds nothing even psychological to the music, and reduce it to one simple marking between the staves. All such instances are given in Appendix 5.




Accents

In 1802 the modern, sharp accent as we know it today was in its infancy. The sharp, quick accent would more commonly appear as a staccato *Strich* (as, for example, on the first of each group of a succession of staccato). Gentler stresses were notated as hairpins,



rather longer than the modern >, and always beneath the note, as in op.27 no.1 I 4 (= 24/8 etc.). Sometimes they are written even longer, resembling diminuen-dos; these are the classic ‘Schubert hairpin’, but do not occur in op.27. See note on op.27 no.1 III 3, where today the correct notation presents special problems.

Punkte and Striche

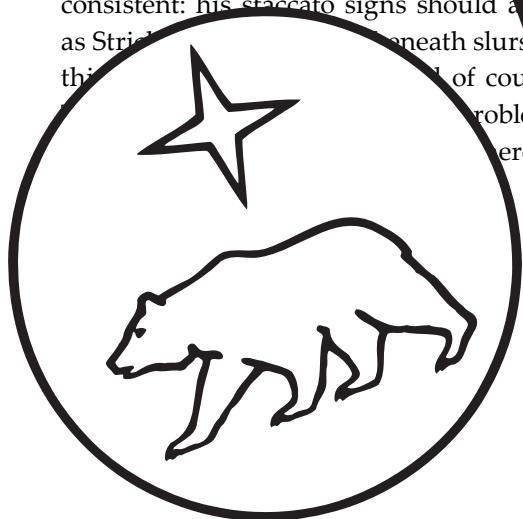
Beethoven was said (cf. Nottebohm, *Beethoveniana* (1872), pp.107–25) to be punctilious about the difference between Punkte and Striche (dots and dashes), and Nottebohm cites two essential pieces of evidence for this: firstly (on pp.107–9) Beethoven’s copious corrections to the first performance parts of the Allegretto of Symphony No.7, op.92, viz:  (etc.), secondly a letter of 15 August 1825 to Karl Holz (Emily Anderson, *The Letters of Beethoven* (1961), No.1421) in which Beethoven gives the firm instruction that “ and  are not identical”. But the whole point about both these is that Beethoven’s requests are absolutely consistent: his staccato signs should always be given as Striche beneath slurs, in which case this problem or necessity never arises. It is not necessary to be strictly correct

Early printed editions, however, are totally inconsistent, and nothing can be deduced from the incidence of either one or the other. For example E of op.27 no.1 is almost always correct (though the portato in I 13–4 is printed with Striche), but in op.27 no.2, despite Beethoven’s Striche in A, almost all the staccato is given in E as Punkte – even in the revealing and insightful *locus classicus* of III 91–3 where, as the crescendo grows, Beethoven’s Striche become gradually longer, an excellent illustration of the way his notation typically reflected the mood of the music.

Acknowledgments

The staff of the Beethoven-Haus Bonn have been consistently willing and helpful and thank them for their kindness and patience. I am grateful, too, to the Österreichische Nationalbibliothek for the excellent copies they made for me of the various different printings of E. Then I have received advice from many distinguished pianists, especially Paul Badura-Skoda, Oliver Davies, Leslie Howard, Julian Jacobson, John Lill and Mitsuko Uchida, and I thank them warmly for their valuable insight which assisted greatly in the determination of the most faithful, and at the same time plausible, text.

Jonathan Del Mar



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PERFORMANCE PRACTICE

The rules and conventions of notation provide only a framework for a performance faithful to the composer’s intentions. Every composer develops his own personal language, which has to be learnt by the performer. Each period of musical history also has its own norms which at the time were universally understood (hence not notated) but which now have to be reconstructed, resulting in keen controversy – distinguished artists often having diametrically opposed, yet equally entrenched, opinions as to what the composer must have intended. Musicologists sometimes claim to have answers to the questions we would most

like to have resolved, triumphantly citing one treatise or other, but often some evidence (usually internal, in the music itself) crops up which then throws the alleged rule into doubt. In such cases we can only draw attention to the various issues, so that the interpreter at least gives them some consideration before making his own artistic decisions.

Instruments and range

To a certain extent, to perform a keyboard work by Beethoven on a modern piano is to play a transcription of music conceived for a very different type of in-

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beat of the bar, that became a commonplace in the music of such composers as Chopin. Even if Beethoven intended the pianist to follow his instruction in the 'Moonlight' Sonata's opening movement to the letter, and to play the entire piece with unbrokenly raised dampers (so adamant is he about the effect he wants that he repeats the exhortation between the staves at the start of the piece, writing *sempre pp e senza sordino*), performers using a modern instrument, with its less focussed sound and greater sustaining power, clearly need to exercise some caution. A similar marking was used as late as 1823 by Schubert in his well-known German Dance D.783 no.7, which the pianist is instructed to play 'mit erhobener Dämpfung' (with raised dampers). Schubert cannot have had an unchanged pedal in mind - not least because the music is divided into two distinct halves, each repeated.

Tempo

In the piano sonatas we are hardly troubled with the vexed and notorious problem of Beethoven's metronome marks, since the only sonata to which he assigned a metronome mark is the first movement of the first sonata, one of the most common of all. At $\text{♩} = 130$. Concrete metronome marks in piano sonatas were not printed in the first edition of the composer, performers were to use their own judgement within the limits of the markings. It is therefore a mistake to try to follow Beethoven's writing-desires to the letter, or to try to allow for the difference in the instruments that makes, depends on the time, hence some metronome marks work while others do not. However pious a duty it may seem, it is therefore both naïve and futile to attempt to follow Beethoven's metronome marks to the letter. Subsequent authorities such as Czerny (who of course studied with Beethoven) and Moscheles have attempted to lay down recommended speeds for all the sonatas, but these are equally problematic, and in addition worryingly distant from the composer himself.

On the other hand, we can learn a lot from the characteristics of the instruments of Beethoven's time. For example, the fact that both keyboard and stringed instruments were unable to sustain as richly as ours today, supports the notion that during the 20th century tempi, particularly of slow movements, tended to become too slow and even turgid.

Dynamics

Beethoven's music is essentially dramatic, and dynamics are therefore of the greatest importance. Where *f* is followed by *ff*, or *p* by *pp*, it is crucial to make as big a difference between the two as possible. Beethoven was not much interested in half measures; *mf* occurs infrequently in his music, and *mp* hardly ever (op.111 I 22), and similarly, where *pp cresc.* might seem to lead merely to *p* (op.57 I 238), the effect required is instead always *molto cresc.* followed by *subito p*. The sharp accent *sf* is so common in Beethoven that in a sequence of *sf* notes he sometimes saves time by abbreviating it to merely *f*, which can lead to ambiguity (op.57 II 50-62). In his early music he quite often wrote *rinf.* (op.13 II 70-2), which applies to a whole group of notes (or phrase), but later this is much rarer; instead, he occasionally wrote *sforzato* (op.72 I 192). The difference between *sf*, *sfp* and *fp* is absolutely specific: the first two indicate an accent, with the preceding dynamic unchanged after *sf* but *p* after *sfp*, while *fp* indicates a *f* dynamic which immediately drops to *p* and stays there. Beethoven never wrote *fff* in his piano sonatas, but did write *ppp*.

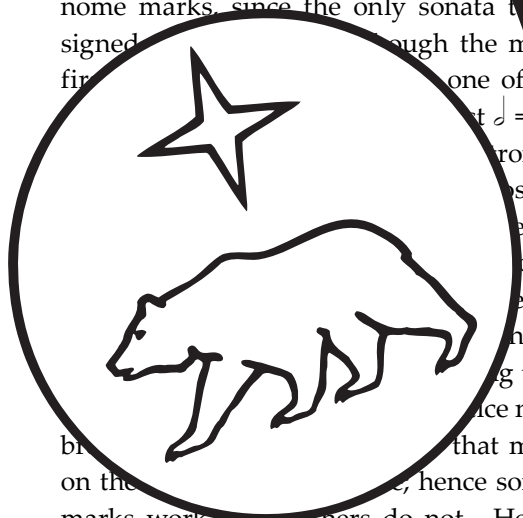
Beethoven created the words *dolce* and *cantabile* as dynamics in their own right: the *p* often added in more modern editions detracts from their character.

Articulation

See Preface for much discussion of both slurs and staccato; but a few further observations may be made here. It is an important principle in music of this period that repeated notes were assumed to be played non legato, so that in such cases staccato markings were unnecessary; in places such as op.26 I 88-90/8-102, op.53 III 204-8, the same staccato execution as in the previous bars is assumed. Occasionally repeated notes may also be notated with staccato; they are then played even more staccato than would otherwise have been the case (op.31 no.1 II 41-7).

From the context it is clear that for Beethoven, as for Mozart, a staccato Strich also implies an element of accent. Sometimes a Strich is placed on a note which is then tied forwards (Mozart Symphony No.40 K.550 II 20, Beethoven Symphony No.6 III 91 Oboe); or a Strich may be added to the first note in each group (op.53 I 280-1, op.109 III 169-71).

Frequently Beethoven sets up a pattern, either of slurs (op.13 III 1 LH) or of staccato (op.27 no.2 III 137) or of portato (op.22 II 2), leaving subsequent bars unmarked. He then took it for granted the performer



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would understand that the prevailing pattern of articulation was to be maintained.

Accents

The modern, sharp accent written short (>), centrally above the note, hardly existed in Beethoven's time; an early example of their widespread use is Mendelssohn's Octet of 1825. Instead, Beethoven wrote such short hairpins almost always beneath the note, so that to musicians today they may look confusingly like diminuendi (which would bring the prevailing dynamic downwards). For this reason, other (even Urtext) editions have preferred to rewrite them as modern accents; but this subtly alters the musical message. Probably they should be executed rather more gently than modern accents (i.e. as leans, or stresses), more like the also notoriously misleading, yet uniquely characteristic, Schubert hairpins. We have retained Beethoven's notation unaltered, citing a potentially ambiguous instance in each respective Preface.

Trills and other ornaments

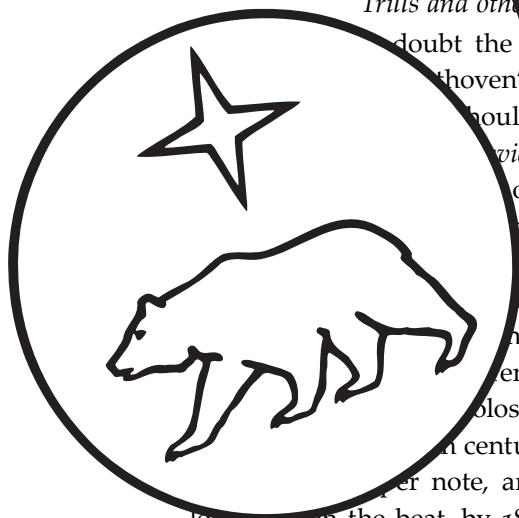
Without doubt the most contentious area of Beethoven's music. Some authorities insist that trills should be played as in C.P.E. Bach's *Versuch einer neuen Art zu spielen* (Part 1, 1753), i.e. long and on the beat; others in favour of the more flexible approach of C.F. Bach's treatise *Ausführliche Anleitung zum Piano-Fort-Spielen* (1743), i.e. short and before the beat. For the difference between the two is, in the case of Beethoven, colossal. Whereas C.P.E. Bach (18th century) pronounced that trills are played long and on the beat, and Vorschläge are played short and before the beat, by 1830 this was by no means necessarily the case: trills now increasingly start on the note, and grace notes are often played short and before the beat. It is clear that Beethoven was living in a time of transition, so that all we can say for certain is that sometimes the one will be appropriate, sometimes the other. Occasionally Beethoven himself

notates the Vorschlag, as in op.2 no.3 I 78–83, yet this then leaves us in the dark with respect to bar 21. In other words, when Beethoven notates a Vorschlag we are still in doubt as to whether he is corroborating a general principle (sometimes, due perhaps to an accidental that needs to be specified), or providing it because it runs counter to the general principle. One particularly interesting example of an upper-note trill being specified – because there cannot be any other hidden agenda – is in the Trio in B \flat WoO 39 (1812), written for the 12-year-old Maximiliane Brentano, where Beethoven adds a fingering on every note to help little Maxe, and in bar 8 a fingering on the trill (which, moreover, is approached from the melody!) in a way that leaves no doubt. Yet to apply this principle in all Beethoven's music would result in some very uncomfortable moments, e.g. Piano Concerto No.3 I 193–6 or Violin Concerto III 269–309. The same degree of controversy applies to trills where some authorities insist every trill has to have its Vorschlag, some claim a Nachschlag should be played only where written, and others allow more flexibility according to circumstances in particular contexts. We can only say that in these cases the jury is still out, and we recommend that the interpreter use his own artistic judgement.

Repeats

Again there is no consensus among authorities as to whether all notated exposition repeats must be observed, and still greater doubt in the case of second-half repeats. However, the instruction *Minuetto da capo senza replica* after the Trio of op.10 no.3, opp.22 and 26 – together with other evidence – clearly implies that in other cases, where Beethoven wrote merely *Menuetto D.C.* (op.2 no.1 etc.), he assumed – contrary to today's normal practice – that repeats would be taken on the da capo exactly as they were the first time. But there is so much reluctance among performers today to obey this principle, that one wonders whether perhaps, different eras demand different solutions.

Jonathan Del Mar and Misha Donat



EINLEITUNG

WIDMUNG UND REZEPTION

Beethovens Sonaten op. 27, beide auf dem Titelblatt als „quasi una fantasia“ ausgewiesen, kamen 1802 bei dem Wiener Verleger Giovanni Cappi heraus. Anders als bei allen anderen Publikationen Beethovens, die im selben Zeitraum entstandene Werke unter einer Opusnummer vereinen, sind die Sonaten unterschiedlichen Personen dediziert: Die erste ist mit *A Sua Altezza la Signora Principessa Giovanni Liechtenstein nata Langravio Fürstenberg* überschrieben, während die zweite – die sogenannte „Mondscheinsonate“ – den Namen Contessa Giulietta Guicciardi trägt.

Josephine Sophie Landgräfin zu Fürstenberg-Weitra war seit 1792 mit Fürst Johann Joseph von Liechtenstein verheiratet. Sie könnte einst Beethovens Klavierschülerin gewesen sein, und der Komponist musste nach der Veröffentlichung der Sonaten op. 27 wieder mit ihr in Verbindung stehen – im November 1805 vertrat sie ein adressiertes Schreiben zur Unterstützung seiner eigenen Schüler. Hat sie die Sonaten op. 27 für ihn komponieren lassen, so war es offenbar für sie zu geben. Giulietta (Giulietta) Guicciardi war Beethovens Sekretärin und öffentliche Geliebte. In einem Brief von Otto Jahn in dem Beethoven-Buch von 1860, das er als realisiert, Jahn übergab sie dem Beethoven-Biografen Alexander Wheelock Thayer), berichtete, dass der Komponist ihr das Manuskript des Klavier-Rondos op. 51 Nr. 2 hatte zukommen lassen, sie aber bat, es ihm zurückzugeben, als er dringend nach einem der Gräfin Lichnowsky zu widmenden Stück suchte. (Das Rondo erschien im September 1802.) Als Ausgleich wurde Guicciardi die Sonate op. 27 Nr. 2 dediziert.² Etwa zur Entstehungszeit der beiden Sonaten op. 27 war Guicciardi Beethovens Klavierschülerin; in einem mit dem 16. November 1801 datierten Brief an seinen Freund, den Arzt Franz Gerhard Wegeler, offenbarte der Komponist, dass seine durch die zunehmende Schwerhö-

rigkeit hervorgerufene große Einsamkeit durch „ein liebes zauberisches Mädchen [...], die mich liebt, und die ich liebe“,³ gemildert würde. Hierbei könnte es sich um Guicciardi gehandelt haben, ein damals 17-jähriges Mädchen. Zwei Jahre später heiratete sie jedoch den Grafen von Gallenberg und ging mit ihm nach Italien, um dann später nach Wien zurückzukehren, wo Gallenberg eine Leitungsfunktion am Kärntner-Theater übernahm und 1822 unmittelbar in die Wiederaufnahme des *Fidelio* involviert war.

Der Schriftsteller Wilhelm von Lenz behauptete im 19. Jahrhundert eindringlich, dass der Beinamen „Mondscheinsonate“ nicht lange nach Beethovens Tod eine schwer unlösliche Verbindung mit der zweiten der Sonaten op. 27 einging, auf die Dichter und Kritiker Ludwig Rellstab zurückgehe: „Nur abgesehen dieses Werk einer Marke die im Mondlicht an der wilden Landwand des Vierwaldstättersees in der Schweiz vorüberziehet. Der Beinamen *Mondschein-Sonate* bedient sich vor zwanzig Jahren den Kenner in der Beschränkung aufschreiben muß, hat keinen anderen Ursprung.“⁴ Die exakte Fundstelle von Rellstabs Beschreibung ist nicht lokalisierbar, obwohl in dessen „Kunstnovelle“ *Theodor. Eine musikalische Skizze* aus dem Jahr 1823 die Sonate „Mondschein“ an den See (allerdings nicht ausdrücklich der Vierwaldstättersee) konkrete Erwähnung finden. Im Rahmen einer Erörterung über Dunkelheit und Licht in der Musik von Mozart und Beethoven erklärt dort die Figur des Kammergerichtsraths, der ausgiebig über Beethoven geschrieben hat:

Keiner falschen Quinte wäre ich werth, wenn ich das Adagio aus der Phantasie in Cis-moll vergessen hätte. Der See ruht in dämmerndem Mondenschimmer, dumpf stösst die Welle an das dunkle Ufer, düstre Waldberge steigen auf und schließen die heilige Gegend von der Welt ab, Schwäne ziehn mit flüsternden Rauschen wie Geister durch die Fluth und eine Aeolsharfe tönt Klagen sehnsüchtiger einsamer Liebe geheimnissvoll von jener Ruine herab.⁵

Ganz ähnlich beschrieb Beethovens Schüler Carl Czerny das berühmte Adagio der Sonate als „eine Nachtszene, wo aus weiter Ferne eine klagende Geisterstim-

1 Anton Schindler, *Biographie von Ludwig van Beethoven*, Münster 1860, S. 97–99.

2 Alexander Wheelock Thayer, *Thayer's Life of Beethoven*, rev. von Elliot Forbes, Princeton 1967, S. 291.

3 Ludwig van Beethoven: *Briefwechsel. Gesamtausgabe*, hrsg. von Sieghard Brandenburg, München 1996, Nr. 70.

4 Wilhelm von Lenz, *Beethoven et ses trois styles*, Bd. 1, St. Petersburg 1852, S. 225.

5 *Berliner Allgemeine musikalische Zeitung* Nr. 32, 11. Aug. 1824, S. 274.

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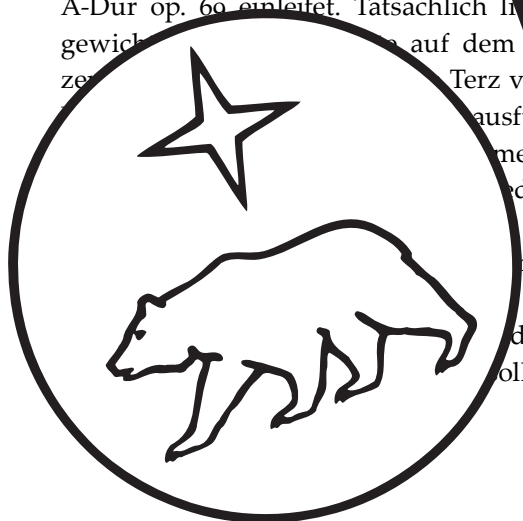
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taktige Thema, und das Stück hinterlässt insgesamt den Eindruck einer Improvisation.

Ganz ähnlich wie im Mittelsatz der Sonate op. 10 Nr. 2 variiert Beethoven die Reprise des folgenden c-Moll-Scherzos: Statt die Hände des Pianisten wie ganz zu Anfang streng in Oktaven zusammenspielen zu lassen, verdunkelt die rechte Hand nun die linke durch unruhige Synkopen. Auch hier gibt es eine Coda, die dem Eintritt des langsamen Satzes den Weg bereitet.

Das Adagio teilt den Charakter und die Tonart As-Dur mit dem langsamen Satz der Sonate *Pathétique* op. 13. Die Ähnlichkeiten reichen hierbei bis hin zu der Tatsache, dass bei der Reprise des Themas eine Mittelstimme mit sanft begleitenden Sechzehnteln hinzutritt. Der Abschnitt ist zu reich an Substanz, um als eine bloße Überleitung vom Scherzo zum Rondo-Finale zu fungieren, zugleich aber nicht ausreichend entwickelt, um als eigenständiger langsamer Satz gelten zu können. In dieser Hinsicht hat er viel gemeinsam mit dem Adagio, das den Finalsatz von Beethovens *Cello-Sonate* A-Dur op. 69 einleitet. Tatsächlich liegt das Hauptgewicht auf dem Finale, dessen



der „Mondscheinsonate“ die Dürsterkeit der Moll-Tonart in den Ecksätzen konsequent bei, während er den zweiten Satz vollständig in Dur gestaltete. Diese Umklammerung eines „hellen“ durch zwei „dunkle“ Stücke könnte Liszt dazu veranlasst haben, das im Zentrum stehende menuettartige Interludium als „eine Blume zwischen zwei Abgründen“⁹ zu beschreiben. Die erste Hälfte des Allegrettos wartet mit einer ausgeschriebenen Wiederholung auf, in der die Melodie synkopisch geführt ist; hierdurch wird die Notwendigkeit umgangen, die Passage zweimal zu spielen. Die zweite Hälfte hingegen verbindet das Thema in seiner ursprünglichen und der synkopierten Form, wobei letztere auf das Trio zugeht, ebenfalls durchgehend synkopiert ist.

Wie Beethoven in diesem anderen Werk in cis-Moll, das Streichquartett op. 51, weist die „Mondscheinsonate“ erst im Finale einen vollständig ausgebildeten Sonatensatz auf. Während das zweite Thema des Quartett-Finales jedoch in der konventionellen parallelen Dur-Tonart (F-Dur) erscheint, hängt die Sonate beide Themen des zweiten Abschnitts der Exposition (T. 211 und 430) in der Molldominante (gis-Moll) an. Dieser letzte Satz ist von anhaltender Dramatik und Aufregung bestimmt und erreicht in der Coda einen neuen Höhepunkt stürmischer Ausdruck. Erst für die „Appassionata“ op. 57 von 1804/05 schrieb Beethoven ein Finale von vergleichbarer Kraft und tragischer Intensität.

Misha Donat
(Übersetzung: Gudula Schütz)

9 Vgl. Lenz, *Beethoven et ses trois styles* (siehe Anm. 4), S. 225.

VORWORT

Quellen

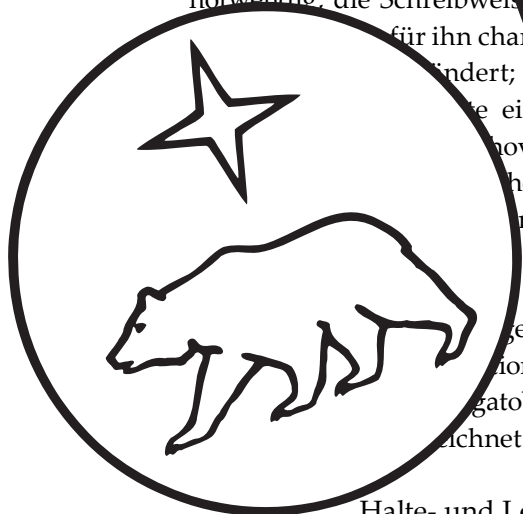
Das Autograph (A) von op. 27 Nr. 2 ist nahezu vollständig im Beethoven-Haus, Bonn, überliefert. Von op. 27 Nr. 1 haben sich dagegen keine authentischen Handschriften erhalten, sodass wir in jeder Hinsicht von einer einzigen Quelle abhängig sind:

E Originalausgabe beider Sonaten (1802), veröffentlicht von Cappi, Wien.

Einen ausführlichen Bericht über diese Quellen vermittelt der Critical Commentary.

Spezielle Editionsprobleme

Wo immer möglich, sind die Eigenheiten von Beethovens Notation, seine Schlüssel, die Schreibweise von Dynamik und Tempobezeichnungen, die Notengruppierungen und die äußere Anlage beizubehalten. In einigen offenkundigen Fällen erwies sich jedoch als notwendig, die Schreibweise häufigen Gewohnheiten



für ihn charakteristische Angabe *cresc.* ändert; *Crescendo-Decrescendo* über einen Takt erscheinend als Beethovens übliche Schreibweise. Die Anwendung *senza sordino* (Nichtgebrauch des Dämpferpedals) in der Schreibweise *senza sordino* wird vom Herausgeber vorgenommen, wenn die Originalnotationen durch eckige Legatobögen und Gabeln) durch *legato* bezeichnet.

Halte- und Legatobögen


Nach den modernen Notationsregeln wird bei Akkorden immer nur *ein* Legatobogen gesetzt, dagegen so viele Haltebögen, wie die Akkorde Töne aufweisen. Dies ist jedoch in den zeitgenössischen Beethoven-Quellen, wie nicht anders zu erwarten, nur inkonsequent befolgt. Wenn also in einer Quelle ein oder mehrere musikalisch notwendige Haltebögen fehlen, so wurden sie in der vorliegenden Edition den modernen Regeln entsprechend ergänzt, wobei auf gestrichelte Notation verzichtet wurde (z. B. op. 27 Nr. 1 III 23, 288 in E nur oberer Haltebogen vorhanden, in 298–303 dagegen alle notiert; op. 27 Nr. 2 II 56/7 RH in A, E nur oberer Haltebogen; III 172–173 in A nur oberer Haltebogen). In den Quellen zu Beethovens Klaviermusik ist das Fehlen von Bögen nicht ungewöhnlich, es wäre allerdings we-

der möglich noch wünschenswert, an allen entsprechenden Stellen Ergänzungen vorzunehmen. Häufig ist die intendierte Fortsetzung des Legatospiels offensichtlich (z. B. op. 27 Nr. 2 I 5), manchmal allerdings kann man sich nicht so sicher sein (op. 27 Nr. 1 I 4, 43 nicht unbedingt legato trotz 3, 49/50). Es sei deshalb mit Nachdruck betont, dass das Fehlen gedruckter Bögen nicht in jedem Falle bedeutet, dass ein Non-legato-Spiel gemeint ist oder erwartet werden kann.

Die Bogen bei Beethovens Wiederholungen

Die Bogen bei Beethovens Wiederholungen wurden übernommen, wie sie in den Quellen stehen. Ein deutliches Beispiel ist der Beginn in op. 27 Nr. 1 I 78 LH, dessen Unterbrechung durch die wiederholte Note den Charakter der Passage nachteilig verändern würde.

Bögen bei Ziernoten

Beethoven setzte im Allgemeinen keine Bögen bei Ziernoten oder zwischen Ziernoten und Hauptnoten. Ziernoten begegnen überlegend die einfache Vorschläge (z. B. op. 27 Nr. 2 I 27 59–62) oder Nachschläge zu Hauptnoten (op. 27 Nr. 1 III 28, op. 27 Nr. 2 III 32). An diesen Stellen wurden Bögen in der Praxis ausnahmslos vorausgesetzt, ebenso dort, wo Nachschläge wie in op. 27 Nr. 1 III 289 als normale  ausnotiert sind. Mitunter setzte Beethoven allerdings Bögen, um Unklarheiten zu vermeiden (z. B. op. 27 Nr. 2 III 125); jedoch sorgte er durch sein Vorgehen, hier Bögen zu setzen und dort keine (30/2, 127), natürlich für neue Missverständnisse. Siehe auch die Anmerkungen zu op. 27 Nr. 2 III 97 und 153 hinten im Critical Commentary.

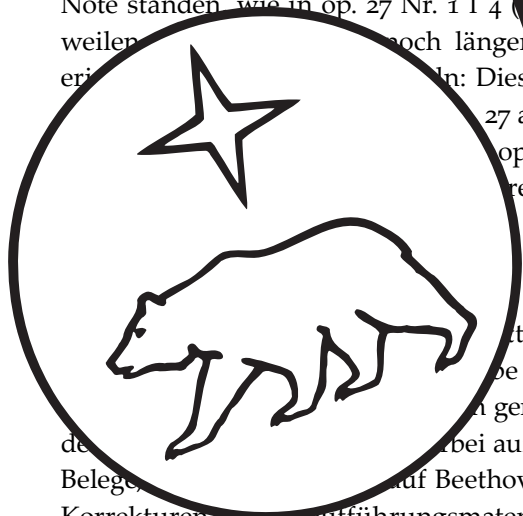
Dynamik

Es gehört zu den gelegentlich begegnenden Eigenheiten von Beethovens Notation, dass er beide Hände als getrennte Einheiten behandelt und dynamische Angaben der einen oder der anderen Hand oder beiden gemeinsam zuordnet. Wo Beethoven offensichtlich die Dynamik nur auf eine Hand angewendet wissen wollte, haben wir das genau so wiedergegeben, zumal es im Hinblick auf *sf* oder *sfp* natürlich ohnehin entscheidend ist (z. B. op. 27 Nr. 1 III 35–36). Diese Vorgehensweise zu rechtfertigen fällt freilich dort, wo die gleichen dynamischen Angaben zu beiden Hän-

den an exakt derselben Stelle notiert sind, nicht leicht. Doch kann sie aber zur Erhellung beitragen: Zum Beispiel in op. 27 Nr. 1 III 34 und op. 27 Nr. 2 III 2, wo das zusätzliche *sf* unter der LH alle vielleicht noch bestehenden Zweifel beseitigt. Wo jedoch ein gewöhnliches Zeichen wie *pp* in beiden Systemen erscheint, können wir mit gutem Gewissen davon ausgehen, dass dadurch der Musik nicht das mindeste psychologische Moment hinzugefügt werden sollte; wir können es also auf eine einzelne Angabe zwischen den Systemen reduzieren. Alle Fälle dieser Art sind im Appendix 5 aufgelistet.

Akzente

1802 steckte der heute geläufige scharfe Akzent noch in den Kinderschuhen. Der scharfe kurze Akzent erschien stattdessen gewöhnlich als Staccato-Strich (etwa jeweils auf der ersten Note einer Reihe aufeinanderfolgender "███"-Gruppen). Weniger stark betont wurden als Gabeln wiedergegeben, die etwas länger waren als das moderne Zeichen > und stets über der Note standen, wie in op. 27 Nr. 1 I 4 (op. 27 etc.). Bisweilen wurden sie noch länger gezogen und



erhalten. Dies sind die klassischen Akzente: Dies sind die klassischen Akzente. op. 27 allerdings nicht. op. 27 Nr. 1 I 3: erit. Die Mitarbeiterinnen und Mitarbeiter des Beethoven-Hauses Bonn standen mir tatkräftig zur Seite, und ich danke Ihnen für Ihr Entgegenkommen und ihre Hilfsbereitschaft. Außerdem danke ich der Österreichischen Nationalbibliothek, die mir ausgezeichnete Kopien der verschiedenen Auflagen von E zukommen ließ. Wichtige Hinweise erhielt ich nicht zuletzt von zahlreichen herausragenden Pianisten, insbesondere Paul Badura-Skoda, Oliver Davies, Leslie Howard, Julian Jacobson, John Lill und Mitsuko Uchida; für die Mitteilung ihrer wertvollen Erkenntnisse, die mir bei der Entscheidung für einen zugleich möglichst zuverlässigen wie plausiblen Notentext großartige Hilfe leisteten, bin ich ihnen herzlich verbunden.

deutigen Aussage, ♫ ♫ ♫ und ♫ ♫ ♫ seien nicht dasselbe. Indessen sind Beethovens Anweisungen hinsichtlich der Unterscheidung dieser beiden Zeichen absolut eindeutig: Seine Staccato-Zeichen sollen stets als Striche wiedergegeben werden, außer solchen unter Bögen in der Bedeutung von Portato, die selbstverständlich als Punkte zu notieren sind. Dieses Prinzip bereitet weder Probleme noch macht es Ausnahmen notwendig; entsprechend haben wir uns strikt daran gehalten.

Frühe Ausgaben sind diesbezüglich allerdings vollkommen uneinheitlich, sodass aus dem Vorkommen des einen oder des anderen nichts geschlossen werden kann. Beispielsweise ist bei op. 27 Nr. 1 fast durchgehend korrekt (sowohl das Portato in I 13–14 im Druck mit > nicht bezeichnet ist), bei op. 27 Nr. 2 sind gegeben, trotz Beethovens Striche in A, nahezu alle Staccato-Zeichen in E als Punkte wiedergegeben, sogar an dem aufschlussreichen *Allegretto* in III 91–93. Dort werden, parallel zum anschwellenden Crescendo, Beethovens Striche zunehmend länger – ein schlagendes Beispiel dafür, dass seine Art zu notieren üblicherweise die Stimmung der Musik widerspiegelt.

Dank Die Mitarbeiterinnen und Mitarbeiter des Beethoven-Hauses Bonn standen mir tatkräftig zur Seite, und ich danke Ihnen für Ihr Entgegenkommen und ihre Hilfsbereitschaft. Außerdem danke ich der Österreichischen Nationalbibliothek, die mir ausgezeichnete Kopien der verschiedenen Auflagen von E zukommen ließ. Wichtige Hinweise erhielt ich nicht zuletzt von zahlreichen herausragenden Pianisten, insbesondere Paul Badura-Skoda, Oliver Davies, Leslie Howard, Julian Jacobson, John Lill und Mitsuko Uchida; für die Mitteilung ihrer wertvollen Erkenntnisse, die mir bei der Entscheidung für einen zugleich möglichst zuverlässigen wie plausiblen Notentext großartige Hilfe leisteten, bin ich ihnen herzlich verbunden.

Jonathan Del Mar
(Übersetzung: Gudula Schütz)

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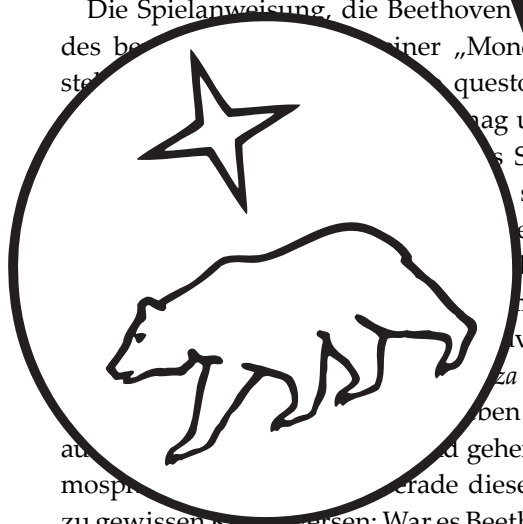
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Angaben über Anwendung und Nichtanwendung des Pedals zu machen, etwa an Stellen wie dem Beginn des Finales der Sonate op. 27 Nr. 2, wo das anfängliche Wirbeln der aufsteigenden Arpeggien *con sordino* zu spielen ist, so dass die ‚schaukelnde‘ Staccatofigur in der linken Hand, die die Begleitung bildet, deutlich hervortreten kann, während die explosiven, die Arpeggien unterbrechenden Akkorde mit *senza sordino* bezeichnet sind. Jene Anweisung führt ein kurzzeitiges Vibrieren des Klaviers herbei und verleiht den Akkorden größeres Gewicht.

Eine weitere bemerkenswerte Pedalvorschrift findet sich in den Takten 163–166 mit ihren weitläufigen Arpeggien in zwei parallelen Taktpaaren. Das erste wird *con sordino* gespielt, das zweite dagegen mit aufgehobenen Dämpfern. Wiederum erhält hierdurch der zweite Teil dieser stürmischen Passage größeren Nachdruck, und dieser wird dadurch noch zusätzlich unterstrichen, indem die Notenwerte der abschließenden Arpeggios im Vergleich zu den vorhergehenden verdoppelt sind.

Die Spielanweisung, die Beethoven am Anfang des Finales seiner „Mondscheinsonate“ setzt, ist ein wenig rätselhaft. In questo pezzo delicato ag unson derent Streinquantts si de lattare eine Anweisung hlich wirkde m fortissimo, unviersonate mca za sordino, die de oben der Dämpfung at und geheimnisvollen Atmosp gerade diese Angabe führt zu gewissen Kontroversen: War es Beethovens Absicht, dass der Spieler im Wortsinn das Pedal vom Beginn bis zum Ende des Stücks gedrückt hält, oder meinte er einfach nur, dass man durchgehend vom Pedal Gebrauch machen sollte? In der Tat mochte Beethoven den Klang ineinander fließender Harmonien; man braucht sich nur an die bekannten nebelartigen Klänge im Rondo Thema der „Waldstein“-Sonate op. 53 zu erinnern, die geschrieben wurde, nachdem der Komponist seine Pedalangaben vereinfacht und präziser gestaltet hatte. Zur Zeit der „Mondscheinsonate“ hingegen hätte ihm seine Methode, selbst wenn er es angestrebt hätte, nicht erlaubt, jene Art des „Auf-und-Ab“-Pedalisierens anzuzeigen – zuweilen mit einem Pedalwechsel bei jeder Zählzeit –, wie er für die Musik von Komponisten wie etwa Chopin üblich wurde.



Selbst wenn es Beethovens Absicht war, dem Spieler eine wortwörtliche Befolgung der Vorgabe zum Kopfsatz der „Mondscheinsonate“ nahezu legen und das ganze Stück mit dauerhaft gehobenen Dämpfern spielen zu lassen (schließlich beharrte er so nachdrücklich auf dem zu erzielenden Effekt, dass er die Anweisung zwischen den Notenzeilen am Anfang mit den Worten *sempre pp e senza sordino* wiederholte), so müssen Interpreten, die ein modernes Instrument mit weniger scharfem Klang und größerer Tragkraft des Tons nutzen, sicherlich eine gewisse Vorsicht walten lassen. Eine ähnliche Vorschrift wandte Schubert noch im Jahre 1823 in seinem bekannten *Deutschen Tänze* D. 83 Nr. 7 an, die den Pianisten anweist, mit aufgehobener Dämpfung zu spielen. Ein durchgängig gehobenes Pedal konnte Schubert nicht im Sinn gehabt haben – nicht zuletzt deshalb, da das Stück in zwei unterschiedliche jeweils zu wiederholende Hälften zerfällt.

Das schwierige und bekannte Problem der Beethoven'schen Metronomangaben spielt in den Klavier-sonaten eine nicht ganz so ärgerliche Rolle wie sonst bei einigen Sonaten, die er mit Metronomzahlen versehen hat (op. 100 – freilich ist das unwahrscheinlich, siehe DA 138 beim ersten Satz eines der zweiten). Angaben überhaupt. Kontexte weisen auf die Unzuverlässigkeit der Metronomangaben hin. Die Einspielungen einer Vielzahl späterer Komponisten, deren Tempo oft außerordentlich stark vom dem abweicht, was in den Ausgaben abgedruckt ist. Tatsächlich wird jeder, ob Komponist, Ausführender oder Notenschreiber, der abgeschottet und bequem an seinem Schreibtisch sitzend Metronomangaben festlegt, erbarmungslos in die Falle tappen und versäumen, der Musik den Raum zuzugestehen, den sie tatsächlich braucht, um ‚atmen‘ zu können. Welcher Spielraum sich ergibt, hängt vom Charakter des Stücks ab; manche Metronomangaben sind mithin realisierbar, andere nicht. So sehr es wie eine fromme Verpflichtung erscheinen mag – es wäre naiv und sinnlos zu versuchen, Beethovens Metronomangaben buchstabengetreu Folge zu leisten. Spätere Autoritäten wie Czerny (der ja Schüler Beethovens war) und Moscheles haben versucht, Empfehlungen für die Tempi sämtlicher Sonaten zu geben, doch sind diese ebenso problematisch und obendrein beunruhigend weit entfernt vom Komponisten selbst.

Im Gegensatz hierzu können wir von den Eigenschaften der Instrumente aus Beethovens Zeit viel lernen. Das Faktum, dass sowohl Tasten- als auch Streichinstrumente weniger kräftig waren als unsere

heutigen, unterfüttert die Ansicht, dass im Lauf des 20. Jahrhunderts die Tempi, insbesondere in langsamen Sätzen, tendenziell zu langsam oder gar schwülstig gewählt wurden.

Dynamik

Beethovens Musik ist durch und durch dramatisch, insofern sind dynamische Angaben von allergrößter Bedeutung. Wo einem *f* ein *ff* oder einem *p* ein *pp* folgt, ist der Unterschied zwischen beiden so deutlich wie möglich zu gestalten. Halbherziges interessiert Beethoven zudem wenig; *mf* findet man in seinen Werken selten, *mp* so gut wie gar nicht (op. 111 I 22). In ähnlicher Weise gilt, dass dort, wo die Angabe *pp cresc.* vermeintlich nur zu *p* führt (op. 57 I 238), der geforderte Effekt stattdessen stets ein *molto cresc.* mit anschließendem *subito p* ist. Der scharfe Akzent *sf* ist bei Beethoven so verbreitet, dass er bei einer Reihe von mehreren *sf*-Noten manchmal *sf sf* als Faustregel abkürzend ein bloßes *f* notiert, wodurch es zu Unklarheiten kommen kann (op. 111 II 1–6). In den frühen Kompositionen begegnet recht häufig ein *rinf.* (op. 13 I 1) auf eine ganze Notengruppe (oder in den späteren Werken findet die Verwendung; Beethoven gelegentlich *sfzato* (op. 73 I 1) ist ein Unterschied zwischen beiden bezeichnen einen schwebende Dynamik nach *p* aber zu *p* wechselt. Die Klaviersonaten verwendete alle ein *fff*, wohingegen ein *ppp* annehmen kann.

Angen *dolce* und *cantabile* behandelte Beethoven als eigenständige dynamische Angaben; insofern beeinträchtigt das in neueren Ausgaben oft hinzugesetzte *p* deren Charakter.

Artikulation

Bindebögen und Staccato-Angaben werden im Vorwort (vgl. dort) ausführlich diskutiert, doch seien einige weitere Beobachtungen hier angeführt. Ein wichtiges Prinzip in der Musik dieser Zeit war, wiederholte Noten selbstverständlich non legato auszuführen, so dass in diesen Fällen Staccato-Zeichen überflüssig waren; an Stellen wie in op. 26 I 88–90/98–102 und op. 53 III 204–208 wird dieselbe Staccato-Ausführung wie in den vorhergehenden Takten als gegeben vorausgesetzt. Wenn gelegentlich Tonrepetitionen mit Staccato-Zeichen versehen sind, dann sind diese noch kürzer zu nehmen

als beim Non-legato-Spiel (op. 31 Nr. 1 II 41–47).

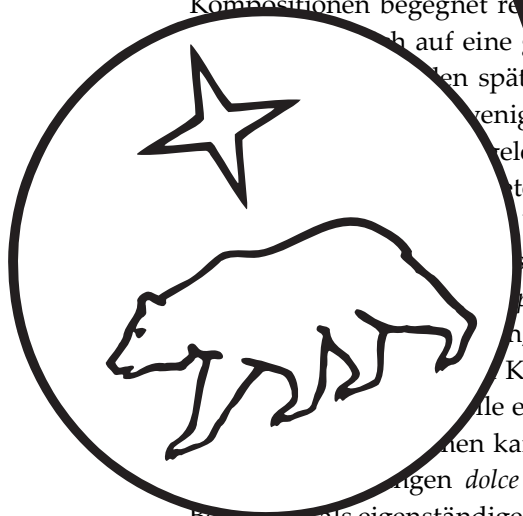
Aus dem Zusammenhang heraus ist klar, dass für Beethoven, wie auch für Mozart, ein Staccato-Strich zugleich eine Art Akzent implizierte. Bisweilen ist ein Staccato-Strich über einer Note platziert, die an die nächst folgende angebunden ist (Mozart, Symphonie Nr. 40 KV 550 II 20; Beethoven, Symphonie Nr. 6 III 91 Oboe), oder es können auch Striche zur jeweils ersten Note einer Gruppe hinzugefügt sein (op. 53 I 280–281, op. 109 III 169–171).

Häufig führte Beethoven Bögen (op. 13 III 1 LH), Staccato-Striche (op. 27 Nr. 2 III 127) oder Portato-Anweisungen (op. 22 Nr. 2) gleichfalls als Generalanweisung ein und ließ die folgenden Takte unbezeichnet. An solchen Stellen sollte es heraus, dass der Ausführer zu verstehen hat, dass das entsprechende Artikulationsmodell weiterhin anzuwenden war.

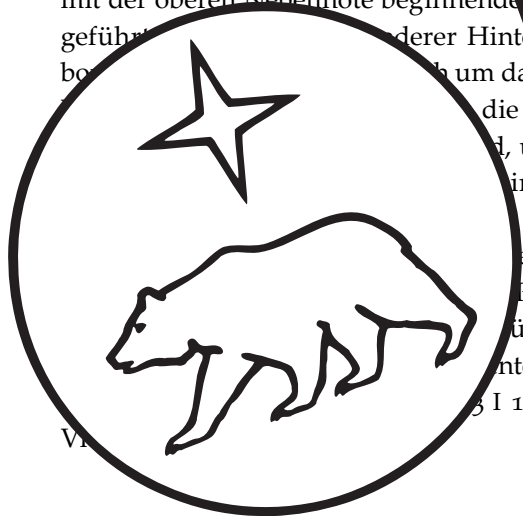
Der heute gebräuchliche, mit einem über der Note platzierte kurze und scharfe Akzent (>) wurde zu Beethovens Zeiten kaum verwendet; ein frühes Beispiel ist der ausgeleitete Gebrauch ist Mendelssohn's *Opfer* aus dem Jahr 1825. Beethoven nahm stattdessen die Gabeln dieser Art fast immer unterhalb der Note, so dass sie dem modernen Ausführer nicht verwirrenderweise wie ein *dim.* wirken können (das die vorherige Lautstärke mindern würde). Aus diesem Grund ist das Zeichen in anderen Ausgaben (sogar solchen mit Urtext-Anspruch) in einen modernen Akzent rückverwandelt, wodurch sich freilich der musikalische Aussagegehalt unerschwellig ändert. Wahrscheinlich sollte das Zeichen ein wenig sanfter (beispielsweise im Sinne einer Betonung) als ein moderner Akzent ausgeführt werden, etwa in der Art wie die bekanntermaßen ebenfalls irreführenden und doch so charakteristischen Gabeln bei Schubert. Wir haben Beethovens Notierungsweise unverändert übernommen, wobei auf sämtliche eventuell mehrdeutige Stellen im jeweiligen Vorwort hingewiesen wird.

Triller und andere Verzierungen

Im Hinblick auf die Interpretation von Beethovens Werken ist dies zweifellos der umstrittenste Bereich. Einige Experten behaupten, dass C.P.E. Bachs *Versuch über die wahre Art das Clavier zu spielen* (Teil 1, Berlin 1753), den Beethoven sicherlich besaß und gelesen hat, als maßgeblicher Bezugstext zu sehen ist; dagegen bestehen andere darauf, dass Hummels *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel*, 1828 erschienen und somit Beethovens Musik zeitlich nä-



herstehend, relevanter sei. Problematisch ist, dass das Ausmaß der Unterschiede zwischen beiden Texten hinsichtlich der Verzierungen immens ist. Während C.P.E. Bach (und andere im 18. Jahrhundert) versicherten, dass Triller mit der oberen Note beginnen und Vorschläge lang und auf den Schlag gespielt werden sollen, war dies 1830 keinesfalls Pflicht: Triller starteten nun vermehrt mit der Hauptnote und Vorschlagsnoten wurden kurz und vor dem Schlag ausgeführt. Zweifellos lebte Beethoven in einer Übergangszeit, und so können wir mit Bestimmtheit nur sagen, dass manchmal das eine, manchmal das andere angemessen ist. Gelegentlich schrieb Beethoven Vorschläge aus, etwa in op. 2 Nr. 3 I 78–83, mit Blick auf Takt 21 lässt uns dies dennoch im Dunkeln. Mit anderen Worten: Wenn Beethoven einen Vorschlag notiert, bleibt noch immer unklar, ob er ein allgemeines Prinzip bestätigt (manchmal vielleicht aus dem Grund, dass ein Vorzeichen zu spezifizieren ist), oder ob er den Vorschlag ausschreibt, weil er dem allgemeineren Prinzip zuwiderläuft. Ein besonders interessantes Beispiel für einen mit der oberen Nebennote beginnenden Triller sei angeführt, wobei jeder Hintergedanke verborgen bleibt: um das Trio in B-Dur



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In gleichem Maße kontrovers werden auch Nachschläge diskutiert. Einige Experten bestehen darauf, dass jeder Triller mit einem Nachschlag abzuschließen ist, Andere behaupten, ein Nachschlag solle nur dann gespielt werden, wenn er auch notiert ist, Dritte schließlich gestatten diesbezüglich mehr Freiheit in Abhängigkeit vom jeweiligen Kontext. Uns bleibt mitzuteilen, dass sich die ‚Jury‘ in dieser Frage mit einer Entscheidung noch zurückhält und der Interpret sein eigenes künstlerisches Urteilsvermögen aktivieren muss.

Wiederholungen

Auch hierbei besteht im Expertenkreis keine Einigkeit darüber, ob innerhalb der Exposition die notierten Wiederholungen (tatsächlich auszuführen sind; bezüglich der Wiederholung des zweiten Teils bestehen noch größere Zweifel. Die Anweisung *Minuetto da capo senza replica* jeweils nach dem Trio in op. 2 Nr. 11 in op. 22 und 26 macht (zusammen mit weiteren Indizien) jedoch deutlich, dass Beethoven das wiederholt geschrieben hat, was er schlicht *Minuetto D. Cap. op. 22 Nr. 11* etc. schrieb, davon ausgehen konnte, dass im Gegensatz zur heute üblichen Praxis die Wiederholungen im Da capo so ausgeführt werden wie beim ersten Durchgang. Unter den Musikern unserer Zeit herrscht jedoch ein solch großer Unlust, dieses Prinzip auch wirklich zu befolgen, dass man sich ernsthaft fragen muss, ob vielleicht verschiedene Zeitalter unterschiedliche Lösungen erfordern.

Jonathan Del Mar und Misha Donat
(Übersetzung: Axel Beer und Gudula Schütz)

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19 *sf*
decresc. *p* *pp*
sf

23 *pp*

27 *cresc.* *sf*

31 *sf* *decresc.* *p*
sf

34 *cresc.* *sf* *decresc.* *p*
sf *sf*

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Allegro

37

f *p* *f* *p*

41

cresc. *p*

45

p *sf* *sf* *sf* *p* *p*

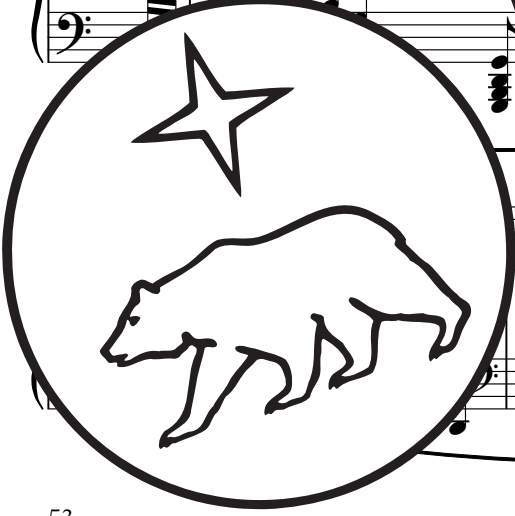
53

sf *sf* *sf* *sf* *sf*

57

p *cresc.*

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Tempo I

60

Musical notation for measures 60-63. Treble and bass staves. Measure 60 starts with a forte (*f*) dynamic. Measure 63 ends with a pianissimo (*pp*) dynamic.

64

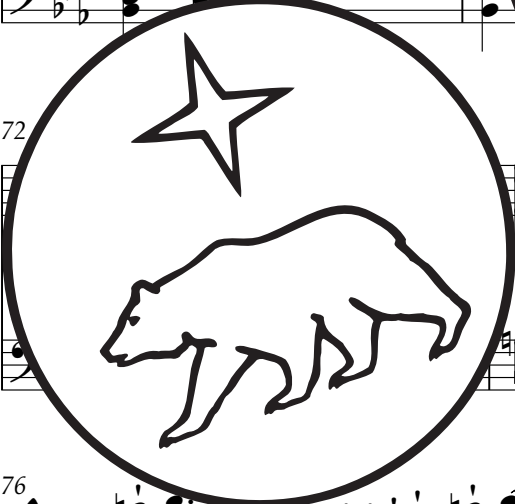
Musical notation for measures 64-67. Treble and bass staves. Measure 64 starts with a pianissimo (*pp*) dynamic. Measure 67 ends with a pianissimo (*pp*) dynamic.

68

Musical notation for measures 68-71. Treble and bass staves. Measure 68 starts with a pianissimo (*pp*) dynamic. Measure 71 ends with a pianissimo (*pp*) dynamic.

72

Musical notation for measures 72-75. Treble and bass staves. Measure 72 starts with a sforzando (*sf*) dynamic. Measure 73 has a decrescendo (*decresc.*) marking. Measure 74 has a piano (*p*) dynamic. Measure 75 ends with a pianissimo (*pp*) dynamic.



76

Musical notation for measures 76-80. Treble and bass staves. Measure 76 starts with a sforzando (*sf*) dynamic and a crescendo (*cresc.*) marking. Measure 77 has a sforzando (*sf*) dynamic. Measure 78 has a decrescendo (*decresc.*) marking. Measure 79 has a piano (*p*) dynamic. Measure 80 ends with a pianissimo (*pp*) dynamic.

81

Musical notation for measures 81-85. Treble and bass staves. Measure 81 starts with a decrescendo (*decresc.*) marking. Measure 85 ends with a pianissimo (*pp*) dynamic.

Ped. *

Attacca subito l'Allegro

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46

tr.
ff
decresc.

54

1. 2.
p
pp

60

cresc.

66

1. 2.
p

74

81

f

89 *sempre legato*

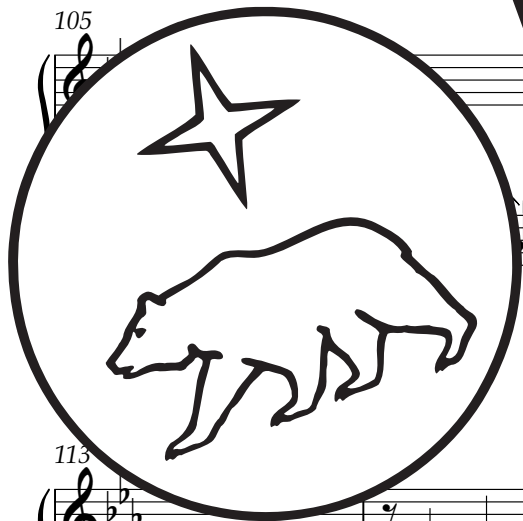
p *sempre staccato*

Musical score for measures 89-96. The piece is in a minor key. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include piano (*p*) and *sempre staccato*.

97

f

Musical score for measures 97-104. The right hand continues the melodic line, and the left hand provides accompaniment. A forte (*f*) dynamic is indicated.



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105

cresc.

Musical score for measures 105-112. The right hand continues the melodic line, and the left hand provides accompaniment. A crescendo (*cresc.*) dynamic is indicated.

120

f

Musical score for measures 120-127. The right hand continues the melodic line, and the left hand provides accompaniment. A forte (*f*) dynamic is indicated.

127

sf sf sf sf sf ff sf

134

sf sf sf sf sf sf

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Adagio

cresc. sf

4

cresc. fp cresc. tr

7

rf decresc. p pp cresc. rf

*) Bar 3: Hairpins beneath notes in E; see Critical Commentary / Takt 3: Gabeln in E unter den Noten; siehe Critical Commentary

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Allegro vivace

27

Musical notation for measures 27-30. The piece is in 2/4 time with a key signature of two flats. Measure 27 starts with a piano (*p*) dynamic. Measure 28 features a trill (*tr*) in the right hand. Measure 29 includes a crescendo (*cresc.*) marking. Measure 30 ends with a fermata over a whole note chord.

Musical notation for measures 31-35. Measure 31 begins with a forte (*f*) dynamic. Measure 32 contains a trill (*tr*). Measure 33 has a sforzando (*sf*) dynamic. Measure 34 features a piano (*p*) dynamic. Measure 35 ends with a sforzando (*sf*) dynamic.

Musical notation for measures 36-40. Measure 36 starts with a sforzando (*sf*) dynamic. Measure 37 features a piano (*p*) dynamic. Measure 38 has a sforzando (*sf*) dynamic. Measure 39 includes a piano (*p*) dynamic. Measure 40 ends with a sforzando (*sf*) dynamic.

Musical notation for measures 41-46. Measure 41 starts with a sforzando (*sf*) dynamic. Measure 42 features a piano (*p*) dynamic. Measure 43 has a sforzando (*sf*) dynamic. Measure 44 includes a piano (*p*) dynamic. Measure 45 features a sforzando (*sf*) dynamic. Measure 46 ends with a piano (*p*) dynamic.

Musical notation for measures 47-52. Measure 47 starts with a sforzando (*sf*) dynamic. Measure 48 features a piano (*p*) dynamic. Measure 49 has a sforzando (*sf*) dynamic. Measure 50 includes a piano (*p*) dynamic. Measure 51 features a sforzando (*sf*) dynamic. Measure 52 ends with a piano (*p*) dynamic.



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53

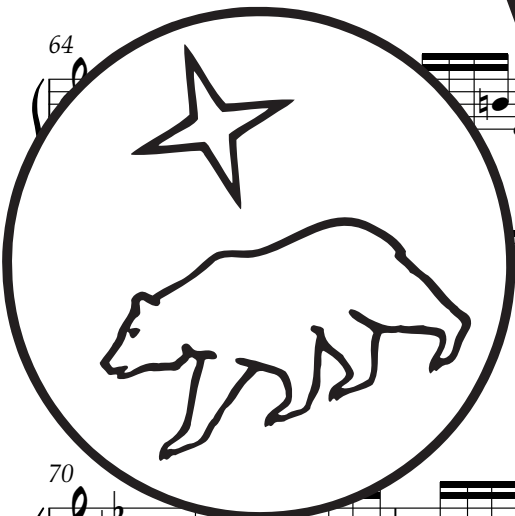
f *p* *f* *p* *sf* *p* *sf*

Musical score for measures 53-58. The piece is in 3/4 time with a key signature of two flats. The music features a mix of chords and single notes in both hands, with dynamic markings of *f*, *p*, *sf*, and *p*.

59

p *sf* *sf* *sf* *sf* *p*

Musical score for measures 59-63. The music continues with similar textures, featuring dynamic markings of *p* and *sf*.



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64

decrsc.

Musical score for measures 64-69. The music features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a *decrsc.* marking.

70

pp *cresc.* *p*

Musical score for measures 70-75. The music features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with dynamic markings of *pp*, *cresc.*, and *p*.

76

cresc. *f*

Musical score for measures 76-81. The music features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with dynamic markings of *cresc.* and *f*.

81

Musical score for measures 81-85. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sf* (sforzando) at measures 83 and 85.

86

Musical score for measures 86-91. The right hand continues the melodic theme with slurs and accents, and the left hand maintains the eighth-note accompaniment. A dynamic marking of *[s]f* (sforzando) is present at measure 87.

92

Musical score for measures 92-97. The right hand features a more complex melodic line with slurs and accents, and the left hand continues the eighth-note accompaniment.

98

Musical score for measures 98-103. The right hand continues the melodic theme with slurs and accents, and the left hand maintains the eighth-note accompaniment. Dynamic markings include *sf* (sforzando) at measures 101 and 103.

104

Musical score for measures 104-109. The right hand features a melodic line with slurs and accents, and the left hand continues the eighth-note accompaniment. Dynamic markings include *sf* (sforzando) at measures 104, 105, 107, and 108, and *p* (piano) at measure 106. Trills (*tr*) are marked at measures 106 and 108.

110

Musical score for measures 110-115. The right hand features a melodic line with slurs and accents, and the left hand continues the eighth-note accompaniment. Dynamic markings include *cresc.* (crescendo) at measure 110, *f* (forte) at measure 112, and *sf* (sforzando) at measures 114 and 115. Trills (*tr*) are marked at measures 111 and 113.

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148

sf *p* *f*

Musical score for measures 148-154. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *sf*, *p*, and *f*.

155

ff *sf* *sf* *sf*

Musical score for measures 155-159. The right hand has a more active, rhythmic pattern with slurs. The left hand continues with a steady accompaniment. Dynamic markings include *ff* and *sf*.

160

sf [*s*]*f* *sf* *sf* *sf* *sf* *fp*

Musical score for measures 160-173. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *sf*, [*s*]*f*, and *fp*. A circular logo with a bear and a star is overlaid on the left side of the page.

174

pp

Musical score for measures 174-181. The right hand has a rhythmic accompaniment. The left hand features a melodic line with slurs and accents. Dynamic marking is *pp*.

182

pp *cresc.*

Musical score for measures 182-188. The right hand has a rhythmic accompaniment. The left hand features a melodic line with slurs and accents. Dynamic markings include *pp* and *cresc.*

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190

tr
cresc.
p
tr
cresc.

Detailed description: This system of musical notation covers measures 190 to 196. The right hand (treble clef) features a series of sixteenth-note chords, with a trill (tr) in measure 191 and a crescendo (cresc.) in measure 192. The left hand (bass clef) has a trill (tr) in measure 190 and a crescendo (cresc.) in measure 191. Dynamics include piano (p) in measure 192 and trills (tr) in measures 193 and 194. A large crescendo (cresc.) spans measures 195 and 196.

197

f
tr
sf
sf

Detailed description: This system covers measures 197 to 201. The right hand has a trill (tr) in measure 197 and a sforzando (sf) in measure 199. The left hand has a forte (f) in measure 197 and sforzando (sf) in measures 199 and 201. A large slur covers measures 198 and 199.

202

sf
sf
sf
sf

Detailed description: This system covers measures 202 to 213. The right hand has sforzando (sf) markings in measures 202, 204, and 206. The left hand has sforzando (sf) markings in measures 203, 205, and 207. A circular logo on the left side of the page contains a stylized bear silhouette and a five-pointed star. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the entire page.

214

[s]f [s]f p f

Detailed description: This system covers measures 214 to 219. The right hand has sforzando (sf) markings in measures 214 and 215, piano (p) in measure 217, and forte (f) in measure 219. The left hand has sforzando (sf) in measure 214. Accented sforzando ([s]f) markings are present in measures 216 and 217.

220

p f p f p f p sf

Detailed description: This system covers measures 220 to 225. The right hand has piano (p) in measures 220, 222, and 224; forte (f) in measures 221, 223, and 225; and sforzando (sf) in measure 225. The left hand has piano (p) in measures 220, 222, and 224; forte (f) in measures 221, 223, and 225.

226

Musical score for measures 226-231. The piece is in a minor key. The right hand features a melodic line with dynamic markings *p*, *sf*, *p*, *sf*, *sf*, *sf*, *sf*, and *p*. The left hand provides a steady accompaniment.

232

Musical score for measures 232-237. The right hand continues with a melodic line, marked with *decesc.* (decrescendo). The left hand accompaniment remains consistent.

238

Musical score for measures 238-247. The right hand features a melodic line with dynamic markings *pp*, *cresc.*, and *p*. The left hand accompaniment includes *cresc.* markings. A large watermark is overlaid on this section.

248

Musical score for measures 248-252. The right hand features a melodic line with dynamic markings *f* and *sf*. The left hand accompaniment is active.

253

Musical score for measures 253-257. The right hand features a melodic line with dynamic markings *sf* and *sf*. The left hand accompaniment is active.

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285

cresc. *fp* *cresc.* *tr*

Musical score for measures 285-287. The piece is in 2/4 time with a key signature of two flats. Measure 285 features a piano introduction with a *cresc.* marking. Measure 286 has a *fp* dynamic. Measure 287 ends with a trill (*tr*) and a *cresc.* marking.

288

tr *decresc.* *p* *sfp* *cresc.* *tr*

Musical score for measures 288-289. Measure 288 begins with a trill (*tr*) and a *decresc.* marking. Measure 289 starts with a piano (*p*) dynamic, followed by a *sfp* dynamic and a *cresc.* marking, ending with another trill (*tr*).

290

p *sf* *sf* *sf* *at*

Musical score for measures 290-291. Measure 290 starts with a piano (*p*) dynamic, followed by three *sf* (sforzando) markings. Measure 291 ends with an *at* (accanto) marking. The time signature changes to 2/4 at the end of the system.



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299

cresc. *sf* *sf*

Musical score for measures 299-304. Measure 299 features a *cresc.* marking. Measures 300 and 301 have *sf* markings. The score continues with various dynamics and articulations through measure 304.

305

Musical score for measures 305-310. Measure 305 begins with a piano introduction. The score continues with various dynamics and articulations through measure 310, ending with a final chord.

Alla Damigella Contessa Giulietta Guicciardi

Sonata quasi una Fantasia

op. 27 n° 2

Ludwig van Beethoven

Adagio sostenuto

Si deve suonare tutto questo pezzo delicatissimamente e senza sordino

sempre pianissimo

Ped.

Measures 1-4: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. The right hand features a series of eighth-note triplets. The left hand plays a simple harmonic accompaniment. A 'Ped.' (pedal) marking is present below the first measure.

5 *pp*

Measures 5-8: Continuation of the musical piece. Measure 5 is marked with a dynamic of *pp* (pianissimo).



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9

Measures 9-12: Continuation of the musical piece.

13

Measures 13-16: Continuation of the musical piece.

17

Measures 17-20: Continuation of the musical piece.

21

Musical score for measures 21-24. The piece is in A major (three sharps) and 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. Measure 24 ends with a double bar line.

25

Musical score for measures 25-28. The right hand continues the melodic line. Measure 25 is marked *cresc.* and measure 26 is marked *decresc.*. The piece concludes with a double bar line in measure 28.

29

Musical score for measures 29-36. The right hand continues the melodic line. Measure 29 is marked *pp*. The piece concludes with a double bar line in measure 36.

37

Musical score for measures 37-40. The right hand continues the melodic line. Measure 37 is marked *pp*. Measure 40 is marked *decresc.*. The piece concludes with a double bar line in measure 40.

41

Musical score for measures 41-44. The right hand continues the melodic line. Measure 41 is marked *pp*. The piece concludes with a double bar line in measure 44.

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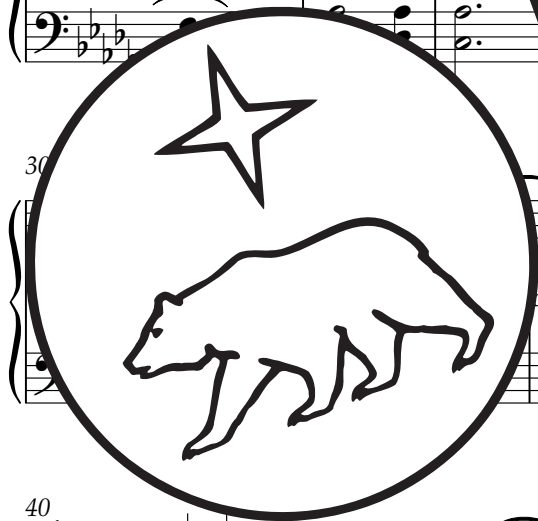


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Allegretto

La prima parte senza repetizione



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*) Bar 19: Thus only in E, perhaps assumption by publisher?
 Takt 19: So nur in E, möglicherweise Vermutung des Verlegers?

(1) in A, surely Beethoven's error for
 in A, Beethoven sicher versehentlich statt

Presto agitato

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Presto agitato'. The first measure starts with a piano (*p*) dynamic in the bass clef. The second measure features a fortissimo (*sf*) dynamic in the treble clef. The third measure includes a piano reduction (*Red.*) in the bass clef and a fermata over the final note.

Musical notation for measures 4-6. Measure 4 has a fortissimo (*sf*) dynamic in the treble clef. Measure 5 includes a piano reduction (*Red.*) in the bass clef. Measure 6 has a fortissimo (*sf*) dynamic in the treble clef and a piano reduction (*Red.*) in the bass clef.



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Musical notation for measures 7-10. Measure 7 has a fortissimo (*sf*) dynamic in the treble clef and a piano reduction (*Red.*) in the bass clef. Measure 8 includes a piano reduction (*Red.*) in the bass clef. Measure 9 has a fortissimo (*sf*) dynamic in the treble clef and a piano reduction (*Red.*) in the bass clef. Measure 10 has a fortissimo (*sf*) dynamic in the treble clef and a piano reduction (*Red.*) in the bass clef.

Musical notation for measures 11-13. Measure 11 has a fortissimo (*sf*) dynamic in the treble clef. Measure 12 includes a piano reduction (*Red.*) in the bass clef. Measure 13 starts with a piano (*p*) dynamic in the bass clef.

16

sf *sf*

Red. *

Musical notation for measures 16-18. Treble clef, key signature of three sharps (F#, C#, G#). Measure 16 starts with a forte (*sf*) dynamic. Measure 17 has a *Red.* marking and an asterisk. Measure 18 ends with a forte (*sf*) dynamic.

19

cresc. *p*

Musical notation for measures 19-21. Measure 19 has a *cresc.* marking. Measure 21 has a piano (*p*) dynamic. An asterisk is present in the bass clef of measure 19.

22

2

Musical notation for measures 22-27. Measure 22 has a circled number '2'. A circular logo on the left contains a bear silhouette and a star. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the page.

28

sf *sf* *sf*

tr

Musical notation for measures 28-30. Measures 28-29 have a sforzando (*sf*) dynamic. Measure 30 has a trill (*tr*) marking and a sforzando (*sf*) dynamic.

31

sf *sf* *sf* *ff* *p*

Musical notation for measures 31-33. Measures 31-32 have a sforzando (*sf*) dynamic. Measure 33 has fortissimo (*ff*) and piano (*p*) dynamics.

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55

cresc. *decresc.* *p*

58

61

cresc.

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64

1. *fp* 2. *fp*

66

sf *sf*
 Ped. * Ped.

69

sf sf p

* Ped. *

This system contains measures 69, 70, and 71. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) in measures 69 and 70, and *p* (piano) in measure 71. Pedal points are indicated by asterisks and the word 'Ped.' in measures 69, 70, and 71.

72

This system contains measures 72, 73, and 74. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment. The music features slurs and accents throughout.



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75

This system contains measures 75, 76, and 77. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The music is in a key with three sharps and a 2/4 time signature.

78

cresc. fp

This system contains measures 78, 79, and 80. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo) in measure 78 and *fp* (fortissimo) in measure 79.

81

cresc. sf sf

This system contains measures 81, 82, and 83. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo) in measure 81 and *sf* (sforzando) in measures 82 and 83.

84

sf sf sf sf

Musical notation for measures 84-86. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings of *sf* (sforzando) are placed under the first and third measures of each system.

87

fp

Musical notation for measures 87-89. The right hand has a melodic line with a long slur over measures 87 and 88. The left hand continues with eighth-note accompaniment. A dynamic marking of *fp* (fortissimo piano) is present at the start of measure 87.

90

cresc.

Musical notation for measures 90-92. The right hand has a melodic line with a slur over measures 90 and 91. The left hand continues with eighth-note accompaniment. A dynamic marking of *cresc.* (crescendo) is placed under measure 90.

93

p

Musical notation for measures 93-96. The right hand has a melodic line with a slur over measures 93 and 94. The left hand continues with eighth-note accompaniment. A dynamic marking of *p* (piano) is placed under measure 93.

97

cresc. decres. p pp

Musical notation for measures 97-100. The right hand has a melodic line with a slur over measures 97 and 98. The left hand continues with eighth-note accompaniment. Dynamic markings of *cresc.*, *decres.*, *p*, and *pp* are placed under measures 97, 98, 99, and 100 respectively.

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118

cresc.

Musical score for measures 118-120. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is present at the end of measure 120.

121

Musical score for measures 121-123. The right hand continues the melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment.

124

sf

Musical score for measures 124-126. The right hand features a melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment. A *sf* (sforzando) marking is present at the beginning of measure 124.

127

f *ff* *p*

Musical score for measures 127-129. The right hand features a melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment. Dynamic markings *f*, *ff*, and *p* are present.

130

cresc. *p* *tr* *ff* *p*

Musical score for measures 130-132. The right hand features a melodic line with slurs and accents, and the left hand maintains the eighth-note accompaniment. Dynamic markings *cresc.*, *p*, *tr* (trill), *ff*, and *p* are present.

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133

Musical notation for measures 133-135. The piece is in G major (one sharp) and 3/4 time. Measure 133 features a piano introduction with a *cresc.* marking. Measure 134 continues the piano introduction. Measure 135 begins the main melody in the right hand with a forte (*f*) dynamic, while the left hand provides a rhythmic accompaniment.

136

Musical notation for measures 136-139. Measure 136 starts with a forte (*f*) dynamic in both hands. Measure 137 continues with a piano (*p*) dynamic. Measures 138 and 139 show the piano (*p*) dynamic in the right hand and a more active bass line in the left hand.

140

Musical notation for measures 140-147. Measure 140 begins with a piano (*p*) dynamic. Measure 141 features a forte (*f*) dynamic. Measure 142 returns to piano (*p*). Measure 143 has a forte (*f*) dynamic. Measure 144 is piano (*p*). Measure 145 has a forte (*f*) dynamic. Measure 146 is piano (*p*). Measure 147 concludes the section with a piano (*p*) dynamic.



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148

Musical notation for measures 148-150. Measure 148 features a piano (*p*) dynamic. Measure 149 includes a *cresc.* marking. Measure 150 includes a *decresc.* marking.

151

Musical notation for measures 151-153. Measure 151 starts with a piano (*p*) dynamic. Measure 152 continues with a piano (*p*) dynamic. Measure 153 concludes the section with a piano (*p*) dynamic.

154

Musical score for measures 154-156. The key signature has three sharps (F#, C#, G#). The right hand features a melodic line with a slur over measures 154-155. The left hand plays a steady eighth-note accompaniment.

157

cresc. *fp*

Musical score for measures 157-159. The right hand has a melodic line with a slur. The left hand continues with eighth-note accompaniment. Dynamics include *cresc.* and *fp*.

160

sf *sf* *ped.*

Musical score for measures 160-162. The right hand has a melodic line with a slur. The left hand has a more complex accompaniment. Dynamics include *sf* and *ped.*

161

Musical score for measures 161-164. The right hand has a melodic line with a slur. The left hand has a complex accompaniment. Dynamics include *sf*. A circular logo with a bear and a star is overlaid on the left side.

165

ped. *sf*

Musical score for measures 165-168. The right hand has a melodic line with a slur. The left hand has a complex accompaniment. Dynamics include *ped.* and *sf*.

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182

185

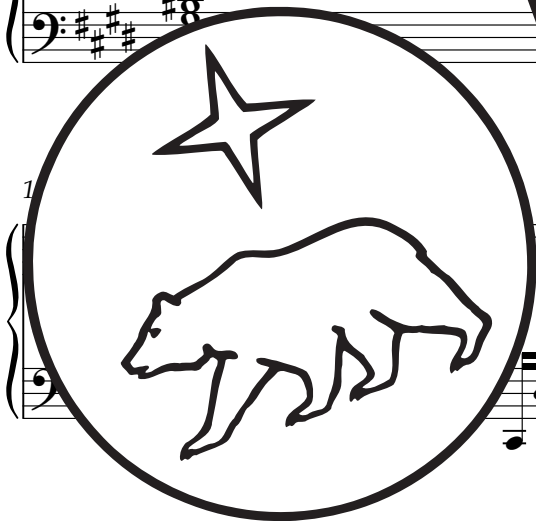
187

tr

p

da to

Tempo I



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194

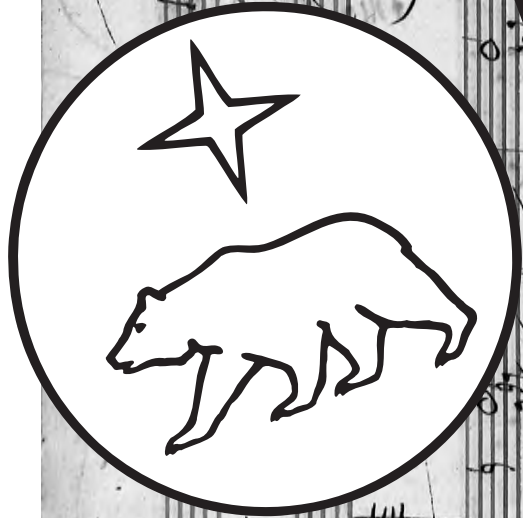
cresc.

f

197

sf

ff



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A page of handwritten musical notation on aged paper. The score consists of several staves with notes, rests, and other musical symbols. The handwriting is in black ink. In the bottom left corner, there is a small circular stamp with the letters 'B.H.' and 'B.' inside. The paper shows signs of age, including some discoloration and faint markings.

Op.27 no.2, Autograph (A), page 1 (I 14-26, the first surviving page), illustrating problems of spacing and alignment, the impossible low $d\sharp_3$ in bar 20, and the oddly-placed *cresc.* in 25. (Beethoven-Haus, Bonn)

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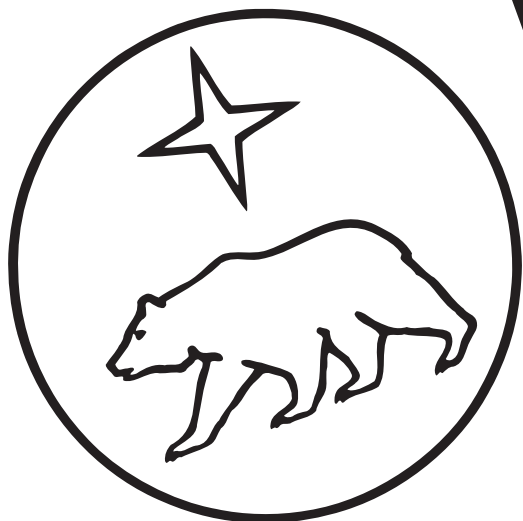


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EXPLANATION OF SOME SIGNS AND CONVENTIONS
USED IN THE CRITICAL COMMENTARY

1. The system of pitch notation adopted simply indicates the number of whole octaves higher than middle c (c^0). Ascending in fifths, then, we have g^0 , d^1 , a^1 , e^2 ; descending, f_1 , b_2 . Upper case (capital) letters are only used to denote sources.
2. Notes are counted including tied notes (e.g. n.2 may be tied to n.3), but excluding grace notes. In the case of a chord at, say, n.3, the top note is n.3a, then n.3b, and so on. If on the other hand the writing is more contrapuntal, the entire upper line may be designated RHa, the lower RHb.
3. Vers.I indicates an original version, subsequently revised. Vers.II may then signify either the final version, or an intermediate one later altered to the final version (Vers.III).
4. LvB = in Beethoven's handwriting.
5. $81-4$ = 81 to (through) 84
 $81/4$ = 81 and 84
Therefore: $95-6$ = both 95 and 96
But: $95/6$ = one marking (e.g. a slur) that starts in 95 and finishes in 96.



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OP.27 NO.1

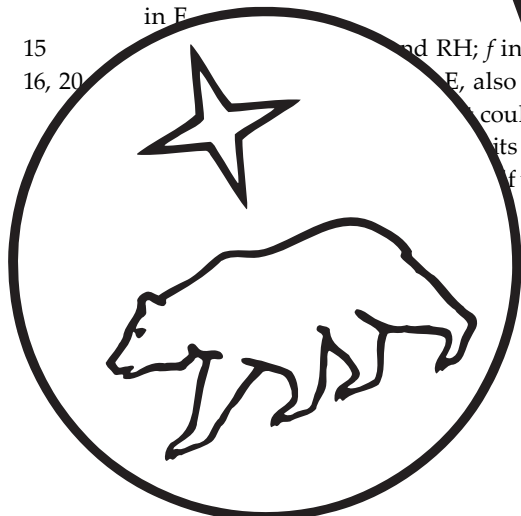
I

3, 23 LH: slur only on basis 27, but also of course bar 1 etc.; 65/9 may be assumed *simile*.
 6 RH: n.3 double stems (2+2) in E, but probably insignificant, adjusted on basis 30/4, 72. See also III 5–6, 138.
 6 LH: n.2 *sf* on basis 7, 30–1, 72–3; *rf* in E, doubtless error. Cf. III 206.
 7 RH: n.3 *sf* on basis 31/5, 73/7; at 4th ♩ in E, doubtless error.
 7/8, 31/2, 35/6, 73/4 RHa: slurs inconsistent as our text in E, probably corrupted. Some modern editions split 35/6, 73/4 at barline, but still fails to match 7/8; any adjustment could go either way.
 8 RHb: n.5–6 slur on basis 32/6, 74.
 8 LHb: slur above notes (!) in E, hence end not quite clear (could be n.4? see facsimile on p.36), but probably n.5, cf. also continuous slur in RH. See 32/6, 74 below, however.
 15/9 RHb: 15 last six notes slur clear as our text in E, also on basis RH n.2–7 in both bars 19 over to 20 n.1 in E.

17/8 LH: portato (to match 13/4) cannot be assumed, for this time no portato in RH, so the analogy is false.
 24, 66 RH; 70 LH: n.2 hairpin on basis 4, 28.
 26–7 LH: n.1 stacc. in many modern editions, but not in E; since just this once RH is not portato, the analogy of 2–3, 22–3, 64(–5) is not compelling.
 31 RHa: n.5–6 slur on basis 7 and 77 LH, also 35, 73.
 32/6, 74 LHb: slur to n.4 (despite bar 8, q.v.) from 74 in E, where printed below notes, and clear; 32/6 above notes, end much vaguer (give out ground n.5) than 8, and since RH slur ≠ 8, no reason for LH to match 8, better to follow 74.
 38, 40 LH: the repeated notes, stacc. is not notated, though may be assumed.
 39 *f* clearly at 39 n.1 in E (not 38 RH n.5 as in some editions).
 78 LH: stacc. on basis 5, 29, 33, and 74.
 LH: many modern editions add slur n.5–6 matching 8, 22/6, 74 RH, possible; but the parallel 6ths there presuppose legato more than the horns-like falling 6ths here, so that the analogy is not compelling.

15 and RH; *f* in E.
 16, 20 E, also on basis LH: 16 could be argued that its placing between 15 and 17 was unnecessary,

86 Beethoven generally did not notate pedal releases at end of movements; yet the way this is indicated in E: */: senza Sordino* surely indicates specifically also the end of this intrusion.
 86 LH: double bars here and at the end of II are thick in E despite *ritacca*.



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II

Bar 1 is an upbeat bar; the strong bars are 2, 6, 10 etc.
 41^{II} n.2 no stacc. in E despite 55^{II}; the two places are not wholly analogous, and the omission is surely corroborated in 55^I RH.
 42–4 Only RH stacc. in E; Beethoven quite often marked stacc. only in RH, and almost always it may be assumed to apply also to LH.

54–5 The only stacc. in E is as our text; some modern editions add more. Similarly:
 54^{II} Some editions add *p* to match 54^I, but the analogy is false; arguably, *decresc.* continues to 55^{II} n.2 *pp*.
 66 Placing of *cresc.* in E as our text, but almost certainly intended from beginning of bar.
 72/3^I LH: no ties or slur in E; apparently intentional, for both in RH are there.

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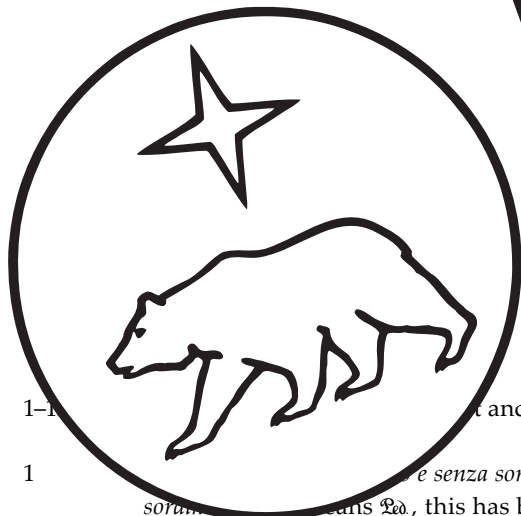
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Concerto No.4 I 149, where VI 1 n.2 g (despite 1.Fl n.6 g \sharp) and 151 1.Fl, VI 2 n.4–5 f \sharp (despite Vla n.6 f \sharp), or Mass in B minor Kyrie bar 18 1.Fl, 1.Ob n.1, 3 g \sharp (despite VcB n.2 g \sharp). I am grateful to Julian Jacobson for pleading the case for the validity of the authentic text.

- 149 LH: slur vague in E, some editions from n.2, but probably from n.1 with the new phrase. Cf. Piano Concerto No.1 III 376.
- 161 RH: n.2 *sf* on basis 162–4; *f* in E, but reduction in dynamic unlikely.
- 169 LH: n.3 stacc. on basis 173/7.
- 194 LH: Nachschlag on basis 28, 109.
- 206 RH: n.3 *sf* on basis 40 etc.; *rf* in E, certainly (as in I 6) error.
- 217 Both *sf* on basis 51; *f* *f* in E.
- 218/20 RH: n.4 stacc. in E, omitted on basis 52–4 (and 223, i.e. not 222 n.4), all clear and consistent in both hands that stacc. excludes upbeats.
- 223–4 n.4 *f* in E; some modern editions *sf* to match all other bars, but since these are two extra, inserted bars they

- are without exact analogy. In 57–61 the dynamic technically remains *p* (despite repeated reminders in 58–9), but here the two new note-pairs 223/4, 224/5 are an equally new, genuine *f* before the alternating *sf p* pattern resumes in 225/6 (= 57/8).
- 276 RH: the omission of *f*⁰ in n.1 may seem surprising, but is consistent with the new general *sf* and the new phrase starting from this point.
- 282 Curiously (possibly due to shortage of space), no indication in E of the new 3/4 time signature.
- 283 *cresc.* here on basis 2, 18; above LH n.2 in E, but certainly only due to lack of space below RH n.2.
- 285 See 283; again, *cresc.* here on basis 4, 20; from 3rd ♩ in E.
- 285 LH: cf. 20 above, (here on the other hand) slur notated as our text in E.
- 287 RH: n.4 stacc. is *ff*-centred in E, but undubitably there.
- 291 RH: *ff* 26 above; again many modern editions print only first note *ff*, but as our text in E.
- No final dynamic in E; perhaps 304 n.2 *f* is missing, or perhaps 310 *ff*; either is the purest conjecture.

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- 1–1 ... and our only source
- 1 ... *senza sordino*. Since *senza sordino* means ff , this has been replaced (as throughout; see III 2 etc., and Preface) by the modern symbol ff .
- 5–6 etc. Beethoven took great trouble (or rather, insisted that the publishers take great trouble) to eliminate all ambiguity and ensure that the final ♩ is played **after** the last triplet ♩ . E was originally engraved with the final ♩ often directly above ♩ (surprisingly, also apparently in 6, 24 where the two noteheads overlapped), and the plate correction is clearly visible in 5–6, 23–4, 60–5 – though not 42–3/6–7 where ♩ remains slightly to left (!) of the last ♩ . Presumably Beethoven reckoned the principle was clearly enough established.
- 8, 16/8 etc. Many slurs in E extend further to right than the last note, and in some modern editions this is perpetuated (though never with any method or consistency) as if it could in some way respect Beethoven's wishes.

- The thinking seems to be that the slurs of RHa should also encompass RHb; but such dual-function slurs are foreign to his notational conventions, and there is no evidence in either A or E, such as clear slurs curving or pointing down more than usual in order to embrace the final triplet ♩ , that he wanted any such special effect. Beethoven's slurs in A are no different from those known throughout his oeuvre: they are drawn high above the melodic line to which they refer, and frequently extend beyond the last note, as if he is always thinking forwards. The fact that these mean nothing special or enigmatic, but are purely and simply the way Beethoven wrote, is apparent (in general) in many works where such slurs are followed in the next bar by a rest, and (in this movement) from equally long slurs whose function is patently normal, such as in 33/5 and the first slur in 67.
- 9 RH: editions generally add — , but in the sources these grammatical rests drop in and out (cf. 23, 42); slavish adherence to rules seems rather to vitiate the spirit of the work.

12 RHb: with only a single source at our disposal, there can be no doubt that n.5 is b, though some prefer the astringent c[♯]; see Irwin Fischer: A note in op.27 no.2, *Music & Letters* (1951) pp.45–6.

16/8, 52/4 LH: slur rather vague in A (see facsimile on p.37; from n.2, perhaps, matching 28–31?), and 16 hardly before n.2 in E; the strongest evidence in favour of n.1–4 is 18, 52/4 in E where probably originally engraved n.2–4, corrected in proofs back to n.1.

20 LH: n.1b d[♯] (!) in both A,E, so patently an impossible error (the note was not even on Beethoven's piano) that we have exceptionally allowed the correction to e[♯] to stand without editorial brackets.

20/1 RHa: line-change in both A,E, hence slur ambiguous (barwise, perhaps?), but cf. 7/8, 44/5, 49/50, probably one slur intended.

25 See facsimile on p.37; due to mixed alignment in A, possible (by reading only RHb) to misread placing of *cresc.*, but certainly intended from LH n.1.

25 LH: typically (see 8 etc. above) long slur almost to n.1 in A, but certainly assumed and intended in n.3 (like RH), as in E.

27/8 *decresc. p* from E, even in Vers.III (by B in B); neither (= Vers.II) is in A, while Vers.I 27 n.1 *p* (*subito!* 29 below) is on another, superseded page of A (Vers.I of bars 27–36. Placing of *decresc.* as our text in E, as per Vers.B at half bar, but *decresc.* to here derived from a similar ambiguity of (above), and probably intended

hairpins are written with clarity and consistency in A. A beat bar always between to achieve in flexibility, faced the mercy of the rigid rules of consistent (28 9th ♯, 29 7th ♯, 30 8th, persuasive evidence of revision, and Cf. identically op.28 IV 9–11/3–5 etc.

30 adds slur n.2 (e⁰) -n.4a (♯ c[♯]) which seems illogical and is not in A; surely not revision, but error.

35 RH: slur in A apparently extended towards 36 n.1, but not even nearly connected, so more likely merely a quirk of the ink in the pen.

37 RHb: slur clearly as our text in A (absent in E, surely error). Read as n.2–3 in some modern editions (cf. 38–9, but here the off-beat is bumpy), but had Beethoven wanted this, he surely would not have introduced the new voice (a₁ with double stems) from here.

37 RHb: n.3 ♯ in A,E, brief excursion into 12/8 notation for the sake of clarity.

44/5 RHa: slur from E and on basis 7/8. Ambiguous in A: 44 slur far into margin, but 45 (new line) new slur from n.1.

48 LH: slur from A, but only faint (ink ran out soon after beginning of stroke), hence absent in E.

48/9, 58/9 In Beethoven *crescendo ... p* always signifies *subito p* (not *al p*).

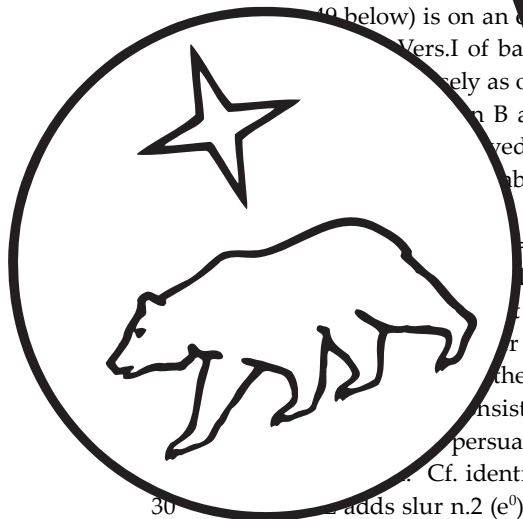
52/4 Here, unlike 28–31 (cf. above), we encounter the more familiar problem of Beethoven's hairpins, which commonly overlap (starting further to left than reached to right), or the upper arms peak at a different place from the lower, or they are simply inconsistent (often resolved in E). In A they appear to peak in 2 between 3rd and 4th ♯, 54 at or just before 4th ♯; our text from E and on basis 16/8 where A is (like 28–31) admirably clear.

60 In *pp* it places beside LHa n.1, but also here with RH (perhaps the only place it could go); in E, similarly. Some editions seem to attempt to apply it only to LH, but this is probably misguided.

62/5 Hairpins controversial: 62/5 placed above RH 64/5 below LH in A and probably this is retained in some modern editions, as it perhaps Beethoven meant \leftarrow only in RH, then only in LH (! though clearly cannot make sense). It could seem especially convincing due to the fact that in 62 he originally wrote \leftarrow between staves (as our text), then scratched this out; but his reason was certainly that due to RH n.1–3 stems and beams between staves, his \leftarrow could seem to start only from n.4. In 63/5 this problem would be especially acute, forbidding any \rightarrow beyond half bar. In 64 there was no space above RH (due to 62 LH c[♯]). E = our text in 62/3 but = A in 64/5.

64–5 RH: barwise slurs from A and on basis 62–3; all one in E, perhaps due to ambiguity (line-change?) in B.

66 RH: slur vague in E, but clearly from n.2 in A.



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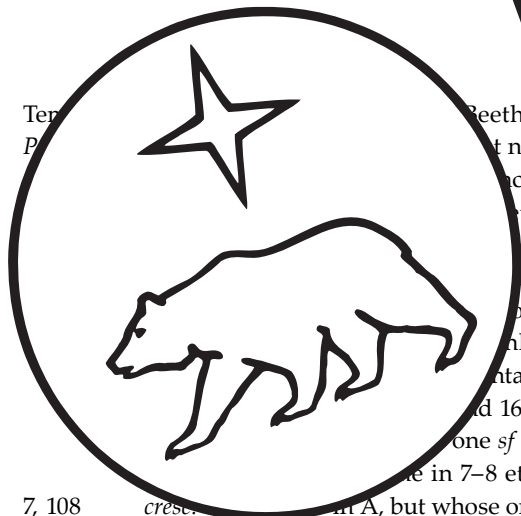
II

Beethoven's wording in A was *La prima parte solamente una volta*, but for publication it was replaced in E, doubtless with Beethoven's approval, by *senza ripetizione* (as op.26 II already in A).
 10/4 LH: n.1 stacc. derives solely from 14 in A (even this not in E), so remains to some extent in doubt, though surely encouraged by 11–2/5–6, just as 2, 6 match 3–4, 7–8.
 19 RHb: n.2 ḍ in A, inevitably error on various grounds, corrected in plate of E to e(̣), consequently the only viable authentic reading. Yet it is hardly plausible that ḍ was Beethoven's error for e(̣). The presence of the accidental (for ḅ would be wholly unnecessary) more likely implies that Beethoven meant to write ḍ# – a much more interesting note than E's ẹ, surely

supplied at the last moment by an attentive publisher – and only omitted the (then) necessary ḅ before 20 n.1 because it was already there. Cf. similar progression in op.10 no.2 II 76.
 22 RH: slur vague in E, but clearly to n.2 in A.
 32 LH: n.1 stacc. on basis 30 (and RH, though this only in E).
 33 LH: n.2c ♯ is not in A, nor 35 ḅ, but both in E.
 38 RH: n.2 no *sf* in sources (42 is not analogous).
 41/2, 49–51, 55/6, 57/8 LHa: ties from E and on basis pattern in 37–40 established in A; these not in A partly due to lack of space. In 56, RHb e is never crossed out lest it be misread for the LH, so 55/6, 57/8 ties in A clearly serve to bob RH and LHa. See Preface.

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III



Ter... Beethoven's first...
 P... notes, under...
 ... direction (such...
 ... between the staves)...
 ... certain. Presum...
 ... it together with...
 ... agitato.
 ... only here, obvious...
 ... tained through...
 ... and 16/8) which are pa...
 ... one *sf* is marked; hence...
 ... e in 7–8 etc.
 7, 108 *cresc.* in A, but whose omission in E (like many dynamics in this movement) was surely an error. 102–15 identically = 1–14, hence the analogy compelling, so (on the other hand) E's text is conceivable if perhaps Beethoven revoked *cresc.* in 7.
 13, 114 LH: n.5–8 stacc. only from 114 in E; both bars only n.1–4 in A.
 14, 115 LH: n.1 always double stems in A,E, stacc. only beneath g#, but obviously applies to both notes.
 19–20 RH: line-change in A, page-break in E, but clearly enough barwise in A (only just past last note 19, Beethoven's normal way of writing, 20 clear new slur from n.1), as unambiguously in E.
 21, 116 RH: 3-note slur from 116 in A,E (where unambiguous), also on basis 71/5/9, 167 (71 also vague in A, but clear in E); 21 vague in A, could be read as n.3–4, as in E. 22–4, 72–7 etc. In many editions the hairpins are too long; clearly as our text in A,E.

RH: <=> on basis 74, 119/70 23–... slurs also missing in E (added in E), so look 24 <=> was due to Beethoven's oversight. See 172–4.
 35/9 ... from A and on basis 130/3; not in E, doubtless (since 130/3 is there) error.
 36 RH: each Schlag on basis 131.
 LH: n.2 ♯ in E, probably (despite 132) only due to line-change at half bar (like 75 LH, n.2 ♯ in A).
 41 LH: n.9, 13 notated ḍ in sources (not c#).
 43, 137 n.1 *p* essentially from 137 where both A,E unambiguous (*p* clearly to left of n.1). We would therefore expect n.1 *p* also in 43; and indeed this was originally clear in A before Beethoven added a long stem to g#₁ (in lower stave) which unfortunately passes to left of *p*. Hence *p* at n.2 in many modern editions, and 137 altered to n.2 to match this in some. Only an edition by Kendall Taylor (Melbourne, 1989) makes the correction to n.1.
 45–8, 138–42 RH: notated double stems in A, 45–8 also in E, but surely without significance (cf. 49–56, 143–50, also 43–4, 137).
 53 n.5 –56, 141–2 LH: n.1, 5 no stacc. in sources, though may in practice be assumed from 47–8.
 73–4 RH: n.1–2 slur on basis 72, also 22–4 etc.
 80–2 LH: no hairpins in sources, but phrasing may in practice be assumed to follow 22–4, 72–7 etc.
 81 *cresc.* in A, missing in E, doubtless error.
 95 RH: 1st grace note # from E; not in A (97 is), but probably assumed from 94 n.1.

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APPENDIX 1 SUSPECTED ERRORS

The following are the most significant places in op.27 where an error in the sources is at least suspected. All are discussed in the Critical Commentary above.

a) Places where the text in the sources has nevertheless been retained:

op.27 no.1

I
78 LH: n.5–6 slur?

II
66 *cresc.* from LH n.1?

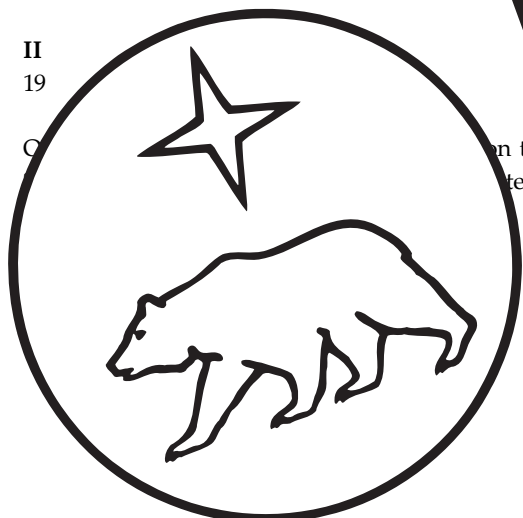
III
6 RH: n.4 stacc.?
7, 10 *sf* (instead of *rf*)?
304/10 *f* and/or *ff*?

op.27 no.2

I
27 *decresc.* at 2nd ♯?

II
19

C On the basis that the text in the sources is judged to be correct, see op.27 no.1 III 108, 142, and the notes on these bars above.



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b) Readings in the sources which have been amended:

op.27 no.1

III
74 LH: n.1 stacc.
218/20 RH: n.4 stacc.

op.27 no.2

I
20 LH: n.1b d# (!)

APPENDIX 2

ALTERNATIVE READINGS

The text presented in this edition is naturally the one considered most likely to correspond to Beethoven's intentions, as discussed and justified by the arguments in the Critical Commentary. However, there are a number of places where a different reading could possibly be advocated on the basis of exactly the same evidence. Accordingly, we present the most important of these here for the benefit of those interpreters who may wish to select the text that best suits their own personal preference. All are additionally discussed in the Critical Commentary above.

op.27 no.1

I
16 RHa: slur to n.5? [if so, also 20]

III
149 LH: slur from n.2?

op.27 no.2

I
20/1 RHa: barwise slurs in A,E?
52/4 < > peak later in A

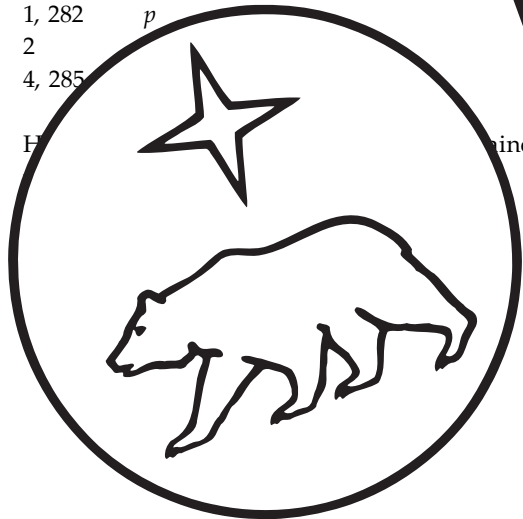
II
14 LH: n.1 no stacc. in E (if so, also 10)
32 n.1 no stacc. in A

III
7 no *cresc.* in E (if so, also 108)
21 RH: slur n.3–4 in A?, E
110 RH: n.1 stacc. in E [if so, also 9]
125 RH: n.1–2 slur in A?
133 LH: n.1–2 stacc. in E [if so, also 38]
163–6 No slurs in A

APPENDIX 5
DYNAMICS IN BOTH STAVES

In the following places both staves have the same dynamic at the same time in the sources, but in the present edition this has been judged superfluous, and reduced to one.

op.27 no.1		70	<i>pp</i>
I		80	<i>f</i>
9	<i>pp</i>	112	<i>f</i>
36/7	<i>f</i>	116	<i>p</i>
39	<i>f</i>	138	<i>f</i>
71	<i>pp</i> (cf. 5)	155	<i>ff</i>
79	<i>pp</i>	193	<i>p</i>
86	<i>pp</i>	217	[<i>sf</i>] [<i>sf</i>]
		278	<i>ff</i>
II		290	<i>p</i>
1	<i>p</i>	292	<i>p</i>
17	<i>p</i>	300	<i>cresc.</i>
41	<i>p</i>		
72 ^{II}	<i>p</i>		
125	<i>f</i>		
132	<i>ff</i>		
		op. 27 no. 2	
		44	<i>p</i> in A,E
		44/5	<i>pp</i> in A,E
III			
1, 282	<i>p</i>		
2			
4, 285			
		III	
		14	<i>sf</i> in A,E
		115	<i>sf</i> in E



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ained in op.27 no.1 II 89, 105 in order to ensure precise playing *subito* in LH. See also

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